

MALEFICENT

Production Notes



Release Date: May 30, 2014 (3D/2D)

Studio: Walt Disney Pictures

Director: Robert Stromberg

Screenwriter: Linda Woolverton

Starring: Angelina Jolie, Charlto Copley, Elle Fanning, Sam Riley, Imelda Staunton, Juno Temple, Lesley Manville

Genre: Action, Adventure

MPAA Rating: PG (for sequences of fantasy action and violence, including frightening images)

Official Website: Disney.com | [Facebook](https://www.facebook.com/maleficent)

STUDIO SYNOPSIS: From Disney comes “Maleficent”—the untold story of Disney’s most iconic villain from the 1959 classic “Sleeping Beauty.” A beautiful, pure-hearted young woman, Maleficent has an idyllic life growing up in a peaceable forest kingdom, until one day when an invading army threatens the harmony of the land. Maleficent rises to be the land’s fiercest protector, but she ultimately suffers a ruthless betrayal—an act that begins to turn her pure heart to stone. Bent on revenge, Maleficent faces an epic battle with the invading king’s successor and, as a result, places a curse upon his newborn infant Aurora. As the child grows, Maleficent realizes that Aurora holds the key to peace in the kingdom—and perhaps to Maleficent’s true happiness as well.

Production Information

Disney presents "Maleficent," starring Academy Award-winning actress Angelina Jolie in the title role. This year, 2014, marks the 55th Anniversary of the character who put a spell on young "Sleeping Beauty" in the animated feature released by Disney in 1959. Since her introduction, Maleficent has been Disney's all-time most popular villain. Now she returns in this live-action version of the classic story-and there's a lot about her we never knew.

"I loved Maleficent when I was a little girl," says Jolie. "She was my favorite Disney character. I was afraid of her and I loved her." This duality intrigued producer Joe Roth as well. "This movie is about a character we've only known as hard-hearted," says Roth, "and our story answers the question 'Why?' I'd like audiences to feel like they've entered a world they've never seen before with 'Maleficent' and I hope they come away feeling like no one is beyond redemption."

"Maleficent" explores the untold story of Disney's most iconic villain from the classic "Sleeping Beauty" and the elements of her betrayal that ultimately turn her pure heart to stone. Driven by revenge and a fierce desire to protect the moors over which she presides, Maleficent cruelly places an irrevocable curse upon the human king's newborn infant, Aurora. As the child grows, Aurora is caught in the middle of the seething conflict between the forest kingdom she has grown to love and the human kingdom that holds her legacy. Maleficent realizes that Aurora may hold the key to peace in the land and is forced to take drastic actions that will change both worlds forever. "Maleficent" is directed by two-time Oscar-winning production designer Robert Stromberg ("Avatar," "Alice in Wonderland"), in his directorial debut, and produced by Joe Roth. The screenplay is by Linda Woolverton ("The Lion King," "Beauty and the Beast") and the film is executive produced by Angelina Jolie, Michael Vieira, Don Hahn, Palak Patel, Matt Smith and Sarah Bradshaw.

The Fable of Sleeping Beauty

The character Maleficent was a Disney creation first introduced in their 1959 animated feature "Sleeping Beauty."

But the story of the princess who falls under a spell of eternal sleep has been told since the beginning of fairytale time.

The story of Sleeping Beauty evolved-under different titles-over approximately 400 years (1000 if we count some overlapping elements from medieval times). The early written origins of the story can be traced from the French novel "Perceforest" (author unknown), written in 1527, to a tale by Italian storyteller Giambattista Basile (1636) called "Sun, Moon & Talia" from a collection entitled "The Tale of Tales," which is generally accepted as the first collection of fairy tales ever printed.

In 1697, a version of the story called "The Beauty Asleep in the Woods" was published by Charles Perrault in his book, "The Tales of Mother Goose." The Brothers Grimm borrowed heavily from this version in writing their own 1812 story of a beautiful princess awakened from a spell-induced slumber, "Little Briar Rose."

The spinning wheel is the only consistent plot point in all the versions of the story from the earliest to the latest. Spinning needles or splinters of spun flax have caused deep sleep for all the princesses in the legacy of Sleeping Beauty.

The origins of Maleficent as a female personification of evil are less clear. Basile's story casts a queen as the jealous, vengeful villainess but she was married to the king and not an independent outsider who inflicts a curse on the royal family. Perrault changed the villainess to a wicked fairy and also introduced the element of a handsome prince whose kiss could break the spell. His version is the closest to Disney's interpretation.

So it fell to 20th-century writers and animators and actress Eleanor Audley to invent Maleficent for Disney's classic "Sleeping Beauty." The film took 10 years to make and cost \$6 million. It was the most expensive movie the studio had produced to that point in time.

Maleficent remains both the favorite and the most feared character in Disney's gallery of infamy.

The Director and His Vision

To find the perfect director to bring the production to life, Roth reached out to Robert Stromberg. "A film like this generally takes about six or seven months to prepare correctly because it's a giant visual production," informs Roth. "So, I had been working with Rob Stromberg, who won the Oscar for 'Avatar' as production designer, and won the Oscar for 'Alice in Wonderland' as designer as well, and had just finished 'Oz The Great and Powerful' for me. It was very clear to me that he was born to be a director, and he really wanted to be a director."

"When Disney came to me with this project, I'd already done several big visual types of movies and I'd learned that audiences make decisions about going to movies long before they know what the movie's about," continues Roth. "They get a vibe off some visual presentation that happens earlier than anything else. So, I thought, Angelina's an experienced actress, Robert is going to be a great director, and if he can provide the distinct visual style he brought to 'Avatar,' 'Alice in Wonderland' and 'Oz The Great and Powerful,' I think it's a good marriage."

Bringing Maleficent to the screen as a live-action character is a responsibility that Roth took very seriously when choosing his director. "Maleficent is a really important character; a character that if we do our job right in the film, that not only her character but Sleeping Beauty's character as well, and some of the fairies and great creatures that Rob Stromberg has created will be seen for years and years and years in parks and in stores. Maleficent is a very, very important character in the Disney life."

Stromberg was undaunted by the challenges of a big-name actress and a big budget in his directorial debut. "I started as an artist-from doing pencil drawings as a kid to doing matte paintings to art directing and production designing," says the director. "I think, as an artist, you're always looking for the biggest canvas you can find and this was yet another big canvas to conquer. I thought it was intriguing to take on something that was bigger than anything I had already done. And this came at the right time when I was looking for the next challenge in my career."

The director came to the production with a clear idea of how the film should be visually presented. "What I wanted on this film was not only to have an element of fantasy and a surreal quality but I wanted Maleficent to be a bit more grounded in reality," relates Stromberg. "In some of my previous films, I've taken the surreal elements and made them the strongest points. In 'Maleficent' we've taken the opposite approach: we started with real and augmented after the fact. So I think it's a new look."

Stromberg began his process of bringing "Maleficent" to life by doing extensive research. "I always like to look at a lot of reference material on a subject," states Stromberg. "In this case, I looked at a lot of classic paintings, particularly by artists in the 17th and 18th centuries. A big influence were the Hudson River School artists who went out and painted landscapes but heightened them a bit. So that became interesting to me-to create this classic look that is mostly based in realism and see where we could push that. It's actually turned out to be something that's quite elegant and beautiful yet never loses the sense that there's fantasy involved."

Adapting The Story

It was also important to Stromberg as a director to have enough of the elements of the 1959 animated "Sleeping Beauty" so that people will not be disappointed. "It was important that those people who recognize and are fans of the original classic film feel that they cannot only see it realized in a new light but also see the genesis of some of those things that they saw in the original film," explains Stromberg. "So it's a new spin on Maleficent but at the same time we've woven in enough elements that people will immediately recognize it to be from the original film, 'Sleeping Beauty.'"

To blend the old and new into a finished screenplay, Disney hired writer Linda Woolverton. "In my time at Disney both as an executive and as a producer, Linda Woolverton is the most important writer Disney has had," says producer Joe Roth. "Over the past 20 years she's written 'Beauty and the Beast' and 'The Lion King' in the animated area and 'Alice in Wonderland' in live action. More than any other writer, she has really kind of unlocked the notion of what a Disney film is."

Stromberg and Woolverton were in agreement that they wanted to start off the story seeing Maleficent as a young child. "We actually get close to her right off the bat in the beginning of the film, and then we see how she meets Stefan," says Stromberg. "Stefan and young Maleficent form a bond together early on in the film and so we get to see how that tragically widens over the film as they split and how they, over time, become enemies."

Woolverton began her process of discovering the secret life of Maleficent by watching Disney's animated "Sleeping Beauty." "After watching the movie, I came up with some ideas that revealed more about her character," Woolverton explains. "I created a past for her that leads to the singular moment in which she curses the baby Aurora and then takes us past that moment from Maleficent's point of view through the ending of the film. But it's a reinvention; it's not just a retelling of the same story."

In addition to the challenge of reinventing a fairy tale that has been a staple of every child born in the last 50 years, Woolverton had to honor both the iconic character that Disney created and the talented actress stepping into the role. "The character really is fantastic and once we had Angelina Jolie, my task was to seamlessly meld the two into one to recreate a classic, but wholly unique Maleficent," says the writer.

"I researched a lot of the fairy books," says Woolverton. "I've always loved the dark fairy world and I was really excited when I realized that Maleficent was a fairy. Once I realized that, the whole thing opened up for me because I'd always wanted to write about this world. So, I used all my love for this world and all my research and chose what elements I wanted to use."

Describing the underlying theme of the film, Woolverton says, "The central story of the film, I believe, is about the very many natures of love. Love has many faces. It's not just the obvious face of true love and it can turn. Love can harden you and twist you and it can redeem your whole life. So

every relationship in the story is about the nature of love. And you can watch all different kinds of love flower or go very sour."

Building The Cast

Angelina Jolie in the role of the title character Maleficent was a decision made somewhere far above the normal casting confines. "Even before I became involved with this project, I'd heard Angelina's name attached and I thought, 'What perfect casting,'" recalls Stromberg. "You can just look at her picture and Maleficent's image and see it is a marriage made in heaven."

"I was really moved by the script from first reading," says Jolie. "It was like uncovering a great mystery. We all know the story of 'Sleeping Beauty' and we all know Maleficent and what happened at the christening because we've all grown up with that. But what we've never known is, what happened before?"

Maleficent is a complex character with many layers; she is driven by revenge yet she fiercely protects the land she loves and all who dwell there. Speaking of the character and what she would like audiences to take away, Jolie says, "I hope the girls, especially, will see the importance of having a sense of justice and a sense of what's fair and what's worth fighting for. They'll see that they can be warriors and at the same time soft and feminine and deeply feeling, with all the complexities women have."

As to what audiences can expect from Disney's most iconic villain this time around, Jolie says, "People will see that she's the same wicked Maleficent. What I loved about the original Maleficent when I was little was that she had a wicked sense of fun. She enjoyed being evil and she reveled in it. She still gets to do that and she will satisfy, hopefully, the people that, like myself, are fans of the original. But you get to learn more about her and how she became evil."

Explaining how she approached playing Maleficent, Jolie relates, "I wanted to make sure we didn't lose her sense of wicked fun because I think it's a very beautiful story. It's kind of a different but classic fairy tale and it has a lot of heart. We want to revel in that and that was very important for me as well as that she was somebody that was relatable."

Jolie admits that Maleficent is one of the most difficult characters that she has ever played because "she represents all sides of what it is to be human, even though she is not."

"For me, the journey of playing her has been much heavier, much more emotional, and much more difficult an experience than I expected," informs Jolie. "There's a part of me that plays big fun roles, but never this big. She's slightly crazy, extremely vibrant, a little wicked and has a big sense of humor, so she's quite full on. It's one of those characters that, for me, you couldn't do halfway."

If Maleficent has long been a symbol of the dark feminine, the character Aurora has always symbolized the light and innocent. In casting the role of the princess who falls under Maleficent's spell, the filmmakers chose one of the most talented actresses of her generation, Elle Fanning. "Elle is Aurora," comments Jolie. "From the moment I met her, she is just sunshine. She's a wonderful, sweet, intelligent young woman. Elle's such a capable actress and a very strong person, which is nice because this Aurora is not just in love with the flowers; she is elegant and beautiful and delicate and loving, but she's centered and she's quite an impressive young woman. Elle is bringing all of that and a great deal of emotional depth and her talent, as an actress, has really surprised me."

"Elle is fantastic and I have nothing but the highest respect for her," adds her director. "She's not only beautiful but she's a tremendous actress; she's going to be doing wonderful things in the future and she's a pleasure to work with on the set. She just brings a smile to everyone."

For Fanning, winning this role was a dream come true. "It's been sort of everything that I dreamed of," says the young actress. "I think from the moment of putting on her first outfit, getting the hair and everything, it's been really special to get to play such an iconic character."

Although most people know Aurora as Sleeping Beauty from Disney's classic animated film of the same name, Fanning reveals that in "Maleficent" audiences will get to find out more about her. "In our film you get to see her have different emotions and really get the essence of her," says Fanning. "I love how she's very free spirited, and since she has been kept away from normal life, she's very open to things and innocent. But that's what makes her very likable and charming."

Fanning adds, "Aurora exudes lightness and it's so great in our movie that we have the dark and the light, total opposites, because they work so well together, like opposites attract in a way."

Aurora's father in the film, King Stefan, was driven by blind ambition to become king and stopped at nothing to achieve his goal. Sharlto Copley plays the complex character whose journey from innocent young boy to vengeful monarch is a revelation to audiences familiar with the original. Describing Stefan and his role in the story, Stromberg informs, "We meet Stefan, who is human, early on in the film, when he sneaks into the moors where Maleficent lives, and the two eventually become good friends. Over time, we realize that Stefan lusts for power whereas Maleficent is tied to the moors where she belongs, taking on the responsibility of protecting the creatures that dwell there. We follow Stefan on a journey to the King's castle, where he begins his quest for power, wealth and money."

Copley adds, "I like characters that go through a significant journey and Stefan goes through a rather profound one, from a commoner to a powerful ruler. Stefan is ambitious and feels like he deserves more respect than he's getting in the world."

Maleficent possesses magical powers but Stefan, being human, has none. "Stefan relies on human ingenuity and that's what he uses to become king," explains Copley. "He uses human ingenuity and human ruthlessness, if you will, at times as well. I think the line is very fine. I think what Stefan learns as he goes along is that the line between ingenuity and invention and greed can be extremely blurry."

Copley admits that he enjoyed playing the antagonist, commenting, "It's definitely fun to play a bad guy like this when there's a degree of caricature involved. It's a larger-than-life character. It's a genre movie, so I had a lot of fun with the character. It's fun to be able to just yell and be a complete egomaniac and then go home and try not to do that in your life."

Maleficent is a very well-defined character but Stefan required more navigation through the relationship he had with Maleficent, so Stromberg worked with Copley "daily on the essence of what his character would be." On the experience of working with Copley, Stromberg remarks, "Sharlto Copley is also a very passionate actor who really engages with his character, not unlike Angelina does. He's a very professional guy, a very talented guy, who was a pleasure to be around."

Though Stefan presides over the human kingdom, he is not without allies in the magical forest kingdom. Three pixies-Knotgrass, Flittle and Thistlewit, who fear and feel alienated by Maleficent-

are chosen by Stefan to raise his infant daughter until the day after her 16th birthday. The King couldn't have chosen more poorly when it came to selecting guardians with child-care skills.

Entertaining, comical and completely inept, the pixies add comic relief to the film and a good helping of fun. "The pixies are our comic relief," says Roth. "Their job is to raise Aurora until she's 16 years old and they have about as much talent in child-rearing as I do in piloting a rocket ship. We cast two older, experienced actresses and one younger one. Knotgrass, who is the leader of the three, is played by Imelda Staunton, who was nominated for an Oscar for 'Vera Drake' and was in 'Harry Potter.' Her partner is Lesley Manville who plays Flittle. In real life Imelda and Lesley are best friends and they have great chemistry together.

"We decided to go with someone much younger for the third one, Thistlewit. We cast Juno Temple, who was in 'Batman.' I knew her because she was one of the finalists to play Alice in 'Alice in Wonderland.' So I kept her in mind, and when we decided to go for a younger, kind of blonde curly-haired bombshell pixie, that was her."

The pixies start out as tiny fairies with big opinions about what young Maleficent should and shouldn't be doing. When King Stefan sends them off to raise Aurora in a forest cottage, they turn themselves into human size. They may look like humans but are clueless about living in the human world without the use of magic. But big or small, magical or powerless, they retain their own distinct personalities.

"Knotgrass is the most important pixie in her own mind," says Imelda Staunton. "She's very bossy, very organized and has to control everything. So she is the self-appointed grown-up amongst them."

Lesley Manville adds about Flittle, "Flittle is a grown-up as well and is incredibly proud that she can turn things blue. She can turn everything blue and she thinks everything should be blue."

Juno Temple, chiming in to describe Thistlewit, says, "My character, Thistlewit, is the youngest of the three pixies. She's funny because she has two sides to her. She can be very lovely in the way with the fairies and be distracted by nature and things around her but then she can also be quite the disruptive teenager and be a little moody."

Despite their obvious shortcomings, the pixies have very high opinions of themselves. As Lesley Manville says, "They are on a pixie pedestal. They think they are absolutely brilliant and are the queens of the fairydom. They know everything and nothing can happen without them. They're pixies above their station, really. They're pixies that need bringing down a bit."

All three actresses were drawn to the imaginative retelling of the classic fairy tale. On the subject, Imelda Staunton offers, "Good stories are always worth reinterpreting and always worth re-examining and, as is the case of this story, worth drawing other elements out of it and showing the story from a different point of view. It's funny. It's dark. It's moving. It's sad. It's happy. It's all those things that make great stories."

Adds Juno Temple, "It's the tale we all know, 'Sleeping Beauty,' but this is actually about Maleficent and about her journey from childhood to how she becomes the dark fairy queen that we all know. That was interesting to me- to break the mold a little and not tell the completely classic story. I think that's very cool."

Maleficent has a fun relationship with the pixies, who are afraid of her and for good reason. "Maleficent hates them," states Jolie. "I get to banter with them and especially Imelda Staunton, who is Knotgrass. So to actually be dressed in the horns and having my own crazy character moment and having her as a little fairy yelling at me in her crazy moment is one of the best crazy moments I've ever had on film."

Maleficent has a constant companion who was seen only as a raven in the animated original but who this Maleficent transforms into a man when it suits her-or a horse or a dragon or a wolf. In any form, the character Diaval, played by Sam Riley, is Maleficent's loyal companion. "Diaval is the conscience in the ear of Maleficent at all times," explains Stromberg. "He helps her down the path of finding out who she is. He comes at the lowest point in Maleficent's life and becomes, in addition to Aurora, the other character that really pulls Maleficent out of her dark hole."

During the 16 years that they're together watching Aurora grow, Diaval develops a fondness for Maleficent. "My character is essentially a raven but he's quite a proud raven-bordering on vain," says Riley. "He's saved by Maleficent from a farmer and his dogs and he becomes her loyal ally who can fly to places and spy for her. Their relationship blooms and Diaval develops an affection for her. He's the only character who's capable of telling her when she becomes a little overwrought and who really knows what she's thinking."

Riley believes that the Diaval character serves a unique purpose as he helps to make Maleficent more relatable and more than a one-dimensional figure. "Maleficent is a fascinating woman," explains Riley. "In the relationship between Diaval and Maleficent, Diaval tries to bring out what he knows must be inside Maleficent."

Rounding out the cast, the filmmakers chose Kenneth Cranham for Stefan's benefactor, King Henry, and newcomer Brenton Thwaites as handsome Prince Phillip.

The Look of Maleficent

Bringing the evil Maleficent to life in a live-action film involved not only the acclaimed talents of Oscar-winning actress Angelina Jolie but a team of artists and designers as well, who were dedicated to create the villainess' uniquely wicked style.

Everyone familiar with Disney's classic "Sleeping Beauty" knows what the animated Maleficent looked like, so getting the look right for the live-action film was important to both director Robert Stromberg and Angelina Jolie. "Angelina was really passionate about not only who the character was, but what the character looked like," says Stromberg. "We worked together to come up with a character that wasn't that stereotype image but was close enough that people would immediately know her to be Maleficent."

Recreating Maleficent's costume from animated film to live action fell to London-based costume designer Anna B. Sheppard, known for her work on "Schindler's List" and "The Pianist," both of which earned her Academy Award nominations. The costume designer was tasked with creating two very different worlds, one with creatures living in a forest fairyland and the other a human kingdom. Sheppard began her process with research that guided her from the 15th century to the Renaissance period of French and Italian art, including paintings, sketches and sculptures.

Maleficent's character look in the 1959 animated film was designed by animator Marc Davis, who is credited with creating Maleficent's horns and designing her elegant style complete with flowing

capas and high collars, so Sheppard started with those references for Maleficent's specific style. After watching the classic "Sleeping Beauty," Sheppard incorporated the design elements, noting, "The persona that comes to you straight from this film is Maleficent. The colors I used are similar to the Disney prints from that film. I think Maleficent looks exactly, in the big christening scene, as everyone expects her to be. This is Maleficent from the animated version, just more beautiful."

Although Sheppard designed the line and shape of Maleficent's costumes, she says that she could not have achieved the fully realized look without the collaboration of specialty designers who were hired to work with Angelina Jolie to help create the character's style. "Maleficent's costumes evolved from mossy colors and 'floaty' fabrics to become dark and sculptural shapes in much heavier fabrics with lots of volume," explains Sheppard. "Artificial furs, leather and feathered accessories created by the specialty designers were used to form a much darker and sinister-looking character."

One of the first costume elements to be created were the horns and Maleficent's facial contours as those looks were intrinsic to creating Maleficent's full-on style. Seven-time Academy Award-winning special makeup effects designer Rick Baker stepped in to handle the process. Baker began immediately with a digital painting of what he thought Maleficent's look should be. "Personally, I thought for Angelina Jolie, you didn't really want to do too much to her. For me, it was maybe horns and ears. I pretty much left her face alone," says Baker.

But with Angelina Jolie's input, the design evolved. As Baker explains, "Angelina wanted to wear appliances for Maleficent's look, so I did a number of designs with appliances that were subtle. She also wanted a nose, which I actually thought could give her more of a Maleficent look. We ended up with numerous sets of cheeks and ears and horns in the beginning stages. First we made sketches and then later we actually sculpted on a cast of her head and made pieces for her to review."

Baker created cheeks, a nose and ear appliances for Jolie that were silicone and gel-filled. Maleficent's cheeks look sharply prominent in the film, but the appliances are actually very small. Baker explains, "It's amazing because the appliances are less than a quarter of an inch at their thickest points and only about a half inch wide. They sit right at the crest of her cheekbones."

Special makeup effects artist Arjen Tuiten was on set daily to transfer Baker's designs to Angelina Jolie. "It was important to Rick [Baker] that all Angelina's prosthetics conform to the angles of her face," says Tuiten. "From the life cast of her head, we formed the rubber cheekbones and ears, following those contours. The whole application process, including hair weaves, which took about a half hour, was about four hours every morning. Angelina was very patient with the process."

Turning his attention to the horns, Baker faced several challenges. "The horns were one of the big issues because no one would want to walk around all day with big horns on his or her head," relates Baker. "So, I wanted to make them as lightweight as possible and removable because when you have something that sticks out a foot beyond your head and you're not used to it, you're apt to run into things."

Baker and his team sculpted at least four different designs of horns. "I did some drawings and modeled some of the designs for the horns on the computer," says Baker. "Then we actually ended up sculpting them. We chose the one that we liked the best and did all the work using that one design."

For comfort, the horns are very lightweight and thin, and made of urethane casting resin. "After much experimentation, we ended up basically with a maxi-form skullcap that had on it the base of the horns and the first inch or so of the horns," explains Baker. "The rest of the horns stuck on with

a magnet. They were very strong magnets that held them in place but we could then pop them off in between shots."

The magnets also protected Angelina Jolie while engaged in wirework or performing stunts. "If something crossed over or bumped they would disconnect easily," says Baker. "But because of that, we had to make many duplicates because if they fell, they would break. We also had a stunt version of the horns that were more rubbery, so that they would not hurt anybody. It was a lot of experimentation on how to keep them affixed to her head and how to make them seamlessly removable. Fortunately, the horns had a sculpted texture of lines, like a growth line basically, so that made really good connection points. We probably made at least 20 sets of horns of different types and replacements."

Maleficent's green skin in "Sleeping Beauty" is nowhere to be seen in the live-action "Maleficent." "We still wanted her to look pretty and attractive," informs Baker. "That was an important thing and we didn't want her look to be too creature-like. Keeping it relatable seemed like the right thing to do for this film." Baker also had contact lenses made to complete the look of Jolie's Maleficent. "Angelina designed them," says Baker. "The lenses were hand-painted by an artist who is an expert in that field. I have a lady that does them all the time for us and we had some pictures made of these eyes and had the eyes amped up a little bit."

After the horns were designed and built, milliner Justin Smith came on board to design the covering for the horns and all the headwear for Jolie's Maleficent. His first step was to get a sense of the costumes Anna Sheppard had created for the character and then apply his specific talents to bring innovative millinery to help create an iconic look based on the original character from the animated film. Explaining his approach, Smith comments, "I created several head-wrap designs. The designs emerged from the story of Maleficent, who of course has horns. I worked on designing and creating looks that would capture the tension between menacing and magical to become a contemporary couture version of the 1950s animation."

To approach the basic design of the headpieces, Smith conferred closely with the film's star, Angelina Jolie. "Angelina wanted something that was going to cover the head and completely lose all the hair, but also not be a turban or fabric just wrapped around the head. So it was quite a specific brief, and it took a little bit of time to understand where we can go with this to try and create an identity for her."

"There's python skin, some very fine leather and some fish skin, and it's all based on being quite clean and simple silhouettes with a wrapping technique that looks like it's just twisted and wrapped around the head in an easy way," concludes Smith.

To create his designs Smith looked to references that had already been established and then he expanded from there. "There's obviously a theme that we had to build in and a lot of the fabrics were supplied already," says Smith. "So I delved in there and had a look at what I could actually use to bring it in with all the rest of the costume. I brought a lot of my own techniques and my own skills to do with how I've developed millinery in a modern way. A lot of my own references are artists like Michael Parkes, who is one of my favorites, especially his very elegant, very beautiful lithograph paintings. Then there are some rope-knotting books and various books that I use for my own work."

With these resources, Smith manipulated his techniques and ideas together with the costume. "I tried to come up with something hopefully quite new and a little bit edgy, a little bit futuristic but

nothing too scary that would take away from anything else," explains Smith. "It's more about complementing the whole look to make everything work in harmony."

Using the story as a guide, with its numerous references to animals and the creatures of the forest kingdom, Smith worked to bring some animalistic influences to Maleficent's look. "It was the idea that the headpieces weren't structured at all, that they didn't have any stitching on them," explains the milliner. "They look very manmade, with more taken from leathers and fabrics that would come from the forest. It's as though Maleficent wrapped them around her head. The idea was that they looked very easy and very natural."

Smith created six different headpieces that corresponded with the seasons and specific scenes. Describing some of the different looks, Smith informs, "There's the summer look, which is a python skin head wrap. We've got the christening, which is the leather turban with leather-covered thorns. We've got a spring look, which is a narrow strip of leather sewn together so it creates a ribbed effect and then heavily lacquered and painted. Then there's the stingray head wrap. So it's stingray on the top and leather on the side."

No costume would be complete without footwear and accessories, so Rob Goodwin, a couture footwear designer, assumed the role of leather specialist. Goodwin approached his task with a vision, as he explains, "Maleficent is a dark and complex character so I was inspired by the darker edges of contemporary couture fashion which contrasted and complemented the approach and vision of the more established film costume design team. I wanted to inject an edgy, stylish and harder aesthetic component into the mix, which I think helped us create a new and iconic version of this fairy-tale anti-heroine. I worked closely with a small design team and with Angelina to pin down and reflect Maleficent's distinct personality in the garments she chose to wear."

Goodwin admits that most of his inspiration came from Angelina Jolie. He comments, "Most of the inspiration came from discussions with Angelina herself who inhabited the character completely. She is very knowledgeable about past and present visual culture and so we drew from our pooled knowledge and references to evolve Maleficent's appearance."

Goodwin worked in leathers and combined them with feathers, beads and other materials. "These materials have the quality of savage elegance, the scales and surface textures suggesting that Maleficent is somehow nonhuman," says Goodwin.

Goodwin's most challenging designs for the film involved the battles scene. "From early on, I had an idea for a helmet and footwear for her battle scene, which had to be hard, formidable yet elegant. The helmet's sculpted shape is covered in leather that looks reptilian and this detail was continued onto the boots, which had customized bone-like heels. Together, these pieces were my most challenging as well as being my favorites."

Manuel Albarran joined the team to design Maleficent's accessories such as jewelry and collars, which accessorized the look. Says Albarran about his contributions, "I was mainly designing the accessories for Maleficent: collars, rings, brooches, bracelets, shoulder-pieces and spines."

Albarran envisioned Maleficent's look as very organic and rooted in nature, with the use of as many natural materials as possible. "As I am used to using metals and unusual materials in my creations, I looked to legends, history and architecture as initial inspiration for my designs. I then invented and developed the techniques needed to create my visions and to create the pieces in reality."

The materials Albarran used to create his designs included various metals, such as gold, brass and copper, precious stones and crystals, different leathers, feathers and other natural materials, all in order to "create costumes that would be beautiful, yet dark in character and powerful-like Maleficent herself," says the designer.

The collars Albarran designed for Maleficent were each different in structure and materials. "The collars were all feminine and elegant in silhouette, yet powerful and dark in atmosphere," explains Albarran. "Really organic. Some were very detailed structures. For example, I created collars where the collar, shoulders and spine were all connected as a single piece in leather with a support to form the base structure, where I then added various skins, feathers, etc. to create the final design."

Describing his favorite design, Albarran says, "My favorite piece was a collar with feather shoulders attached to a delicate spine. I placed hand-dyed layers of duck feathers, the colors grading from different grays through dusty blues and greens, to the structure, which formed the shoulders and spine, creating a very organic feel. The spine I formed using a metal base, which I covered in leather. The silhouette of this piece is very elegant and feminine, yet also powerful."

Called upon to use his skills with leather in a different way, Albarran was assigned the challenging task of creating the full-body suit that Angelina Jolie wears in the final battle scene of the movie. Explains Albarran, "Designing the costume was the initial step. Then I needed to bring the design to life. This involved many technical complications, as I had to ensure that she could move, jump and fight while wearing the costume. I needed to make different samples, in order to check the mobility, weight and balance before the design could be perfected."

No look would be complete without beauty makeup and that's where Toni G, Angelina Jolie's personal makeup artist, came in. To begin the process of designing the makeup for Maleficent, Toni G looked to nature for inspiration. She explains, "The story has so much nature involved with it that it definitely triggered more of a look into nature and the browns. With the palette we wanted a combination of colors that could be used in variation, such as Concrete, a gray brown, for more natural contour and a darker brown (Ground) and black (Carbon) to add a dramatic pop to the eye, with a little Goldmine for highlight that would complement the yellow in her contacts."

As red lips were part of the classic Maleficent design, it was an important element to retain in the character's live-action look. "We tried so many reds; we wanted a true bright red, but it also needed to be the right constancy and be fully pigmented with a dash of shine. I love the color we ultimately picked, so dramatic!"

After special makeup effects artist Arjen Tuiten applied the prosthetics and did a light fine painting to match the skin, Toni G would begin her work. "We would start in with the beauty and basically highlight the upside-down triangle under the eyes to the outside part of the cheeks to the bottom of the nose. Basically the same principle with a normal beauty makeup."

Toni G's approach to the makeup for the Maleficent character was "about finding a way to bring the animation to the flesh." She elaborates, "Besides her prosthetics, her eyes were the perfect way to achieve this. I was very inspired by the labradorite stone. The Eskimos call it the Aurora because of the dimensional shift in color as the light hits it. Beautiful greens, blues and yellows. She wore very detailed contact lenses painted with these colors. The perfect way to help her feel magical."

Working with the contacts and the eye makeup was a balancing act for Toni G. "Those contacts just made her eyes pop that much more, so had we gone with strong colors on her eyes, we would have

lost the balance," states the makeup artist. "Her contacts were supposed to be part of who she was as her own natural face. We wanted to keep a sense of her being relatable and natural, but also a strong sense of the classic Maleficent. We wanted to find what worked for this story and also make sure that it wouldn't become overly distracting as a theatrical makeup."

Maleficent's nails also had a special look. They were painted underneath with black and on top with a pearlescent-like polish, but for the christening scene, the nails underneath were painted blood red.

Although Toni G enjoyed the transformation that took Angelina Jolie from her movie-star self to the evil Maleficent, she was concerned about the use of glue to apply the prosthetics. "It was exciting for Angelina to have prosthetics and such a cool transformation, yet I was concerned for her skin having pieces glued on for four months! But it was all good. We opted to use a mix of coconut and argan oil for removal, which seemed to really help keep her skin from being irritated by strong glue removers."

But Toni G admits that the most challenging aspect of designing the beauty makeup was finding the balance. She explains, "It was just always about finding the balance of everything. When we got a new costume on, we had to decide what we wanted to do with her eyes and had to think about the emotion of the scene. It always seemed to be about finding the balance between her costume and where she was in the film."

Behind-The-Scenes Magic

"Maleficent" began production on June 11, 2012, at England's famed Pinewood Studios where most of the filming took place. It took five months of shooting on six sound stages and thousands of yards of backlot and paddock area to complete principal photography.

The production had a number of extraordinary physical sets. Production designers Gary Freeman and Dylan Cole, along with set decorator Lee Sandales, worked with Stromberg to create interior and exterior backdrops worthy of epic filmmaking. "We built a lot of sets," says Freeman. "About 40 sets, from a 12-foot square room to the 5,000-square-foot Great Hall. They're quite complicated sets, architecturally and technically. It is the whole gamut of design from picturesque northern European landscapes to stark examples of castles, to quintessential fairytale cottages."

Director Robert Stromberg, whose visual artistry as a production designer is world acclaimed, turned over his vision for "Maleficent" to his production design team, who were tasked with bringing the worlds to life. Describing Stromberg's mandate, Freeman says, "Robert was quite specific in his wants. He wanted to create this world that's familiar but has a fantastic element, so you're not detached from it. You feel like you've seen it all before, whether it's in a storybook or a walk in a beautiful forest glade. But there's something magical and different about it. That stems into the architecture as well. We've all visited castles and been enchanted by them, but again we wanted to take it to another level."

Speaking to the differences between the two worlds from a design perspective, Freeman relates, "In the human world, we have this hulking castle, which is a very strong silhouette. It doesn't blend in with the environment; it becomes a statement. Whereas in the fairy world, the creatures evolve from the trees and they're very much in tune with themselves and the environment as opposed to the castle with its very strong statement contrasting with the environment that surrounds it."

King Henry's castle was a similar physical realization, both interior and exterior, of the castle in the 1959 animated film. "The original animation is a fabulous piece of design," says Freeman. "It was very avant-garde when it came out. The artist really had an extraordinary approach to color and the conflicts of color. You look at each item individually and you think, 'that shouldn't work,' but when it's all brought together, it does."

Architecturally, the castle in the animated film was a collective of elements from every type of period castle but that type of design did not transfer to live action as well. Freeman explains, "We can't really do that, because the modern audience can't walk through a sort of Victorian/Gothic/Romanesque castle, because it just doesn't make sense. So we had to zone in on one look and we did. It was also a hybrid but a more logical one: Prague-style architecture with strong Romanesque shapes. Then we took the idea of the flying buttress and it became a sort of theme that linked all the spaces together."

Continuing, Freeman adds, "We took a lot of references from St. Michael's Mount; strong shapes with a subtle relief to it. There was a great influence from the Disney castle itself, because it's a very strong silhouette. That was a big influence in it, but we refined the detail, so it was less fairytale looking. You can understand it architecturally and it makes sense. Besides the scale, we used more luxurious materials than you tend to see in typical Norman castles. We went with marble floors, for example, so it's a very rich, strong palette."

The castle's Great Hall, where Aurora's christening takes place, is an eye-popping example of British craftsmanship accented by authentic antiquities and also modeled from the designs of the animated original. The grand design prompted the film's Oscar-winning cinematographer, Dean Semler, to exclaim, "This is possibly the most impressive set I've ever seen." The Great Hall took 14 weeks to build, employing some 250 construction workers and an art department of about 20 people.

As well as the human kingdom, Freeman and Cole built a large fairy kingdom on the backlot at Pinewood, which encompassed a waterfall, a river valley, a beautiful, lush flower meadow and a waterway, which links to the fairy mound, a key part of the movie.

But it didn't stop there. Explains Freeman, "We created, on stage, another version of our fairytale world that could be lit as a night scene. Everything has been built. Obviously for the smaller greens we bring in flowers and bushes to scale. But the trees are based on ancient oaks that we researched that are 800-year-olds. We wanted to give it an Arthur Rackham look. A sense of curve and movement but to your eye you would look at it and think that it is a real tree, except it's made from plaster and foam."

Aurora's world was another environment the designers had to build, consisting of a real thatched-roof cottage in a non-magical forest. "Aurora's forest is adjacent to where she lives in the cottage," informs Freeman. "These trees are more naturalistic; they're not as twisted as in the fairy forest. But they have a great scale and a look to them. We changed the color palette. We used pinks and blues in the fairy forest and we went for warmer yellows and orange in Aurora's forest, so there's a line of difference, but quite a subtle line."

The thatched cottage that became Aurora's childhood home was built from the ground up on the backlot of Pinewood Studios. The cottage features a timber frame and an authentic thatched roof that was hand-done by traditional thatchers.

The efforts of the production design team on "Maleficent" were not lost on the actors, especially Sam Riley, who experienced working in a studio environment for the first time. "The soundstage sets are impressive and the outside sets even have waterfalls running through what look like real rocks," enthuses Riley. "There's even a real cottage with a thatched roof. It's really insane, the talent and the work effort that goes into it. It's really mind boggling to work in a studio, which I've never done, and see how so many departments manage to all congregate and actually make something happen.

"It's not like we're standing in a studio with a blue floor and a blue wall. There are very tangible things. There are things you can touch. There are things that really help you feel that you are somewhere magical. It still fascinates me every time I come into work," concludes Riley.

Making a movie where much of the background and many of the characters exist only in the imagination is a challenge on many levels. "Acting against a blue screen background is a special challenge but we have such a talented cast that they make you forget there's not actually a fairy world around them," says Robert Stromberg. "We've gotten amazing performances from actors who have to imagine the world they're in-and even the size of the bodies they're inhabiting."

Continuing, Stromberg adds, "The pixies are a good example. For part of the movie, they are actually just two-and-a-half feet tall and they fly around. But we have these wonderful actresses bringing their humor and personalities to the roles and I can be sitting there watching them perform and completely forget they're saying their lines dangling at the end of a wire, wearing outfits that look like space suits with all these painted dots on their faces."

For Villegas and his team, creating those pixie characters was one of the biggest challenges on the film. "We have these brilliant actresses who are playing those characters and we want to make sure that every nuance of their performance comes out in their character because the characters are 21 inches tall and they're very quick, like bumble bees; they're able to move very quickly and bounce around very abruptly. So we knew that we were going to need to create them entirely as computer-generated characters."

Villegas and his team used performance capture for the three pixies (Imelda Staunton, Lesley Manville, Juno Temple) when they were in their original 21-inch-tall size in order to capture all the talented actresses' subtleties. The visual effects team used 150 markers on each of their faces to track their facial expressions into computer-generated characters. These fun characters were slightly caricatured in their 21-inch size, with larger heads, bigger eyes and their natural figures exaggerated.

Another technical and creative challenge for the visual effects team was Maleficent's wings. "Maleficent is a fairy with wings and because she has wings, she's able to fly and her wings are almost a character of their own. They have a mind of their own, a life of their own. They're always supposed to have movement to them and because of that we made a decision early on to create wings entirely in the computer. It's one of those things that if technically we don't achieve the right look, you're not going to buy that character right off the bat. So it was key for us to make that as seamless as possible."

Luckily, Villegas had something tangible to work from as prosthetics makeup designer David White and his team actually built a full-size set of wings for Maleficent. "One of the best things that we can do in visual effects is actually have real photographic reference or something tangible that we can actually hold and feel what the texture and quality of it is and then take it out into real lighting conditions to see how the sun reflects on it and see how it casts shadow," explains Villegas.

"Any time we can build something by hand, even though we won't necessarily photograph it in the film, it just gives the computer-generated version of that object so much more realism and detail."

The shape-changing Diaval was also a challenge for Villegas and his VFX team. Originally just a raven in the animated film, Maleficent can now transform Diaval into any animal she wishes, including a human. "Those transformations made creating this character very difficult for us, especially because you see different transformations throughout the film. You want every one of those transformations to not be exactly the same, so what we tried to do is have whatever's happening in that scene-his body motion or the body of the raven as it's flying through the shot-help motivate some of this transformation."

Adding another level of difficulty, Villegas decided to incorporate birdlike elements into the Diaval character when he transformed. "We tried to incorporate the feathers in some way in each of the forms that he took," informs Villegas. "For the wolf, we obviously took the feet of the raven and transferred those onto the wolf. But the feet of the raven are so delicate that it was quite a challenge to make these delicate structures fit into a creature as large as the wolf."

Bringing all the fairy creatures that inhabited Maleficent's fairy kingdom to life also fell to Villegas' team. "The process of creating all of the characters in the film, from the pixies to the moorland fairy creatures, was very much an ongoing process. You're never finalizing a character until you're putting the final touch in that particular shot. We're very much involved because we have to create every facet of those creatures, like how their hair responds to gravity or to wind and just every little nuance of what their skin looks like or fur or the clothing that they may be wearing."

The process begins with deliberating over sketches to decide on the style or design of the character and what the filmmakers want that character to convey. The next step is to see the character in motion and fully realized and dimensional by putting the artistic rendering into a computer program especially designed to turn it into a 3D model.

Villegas' team of VFX designers also created the massive Thorn Wall that Maleficent employs to protect the fairy world. Describing the wall, Villegas says, "It's basically like the Great Wall of China, but it has that type of scale to it like the beanstalk from Jack and the Beanstalk. It's very organic, and we see it grow onscreen. The Thorn Wall also is involved in a battle where many soldiers are trying to burn it down and it's very much a character in those scenes. We had to have organic qualities to it but also still have some qualities that would allow it to actually do things that hands would do or arms would do by picking up soldiers and throwing them."

Well, Well...

When moviegoers sit in their seats to watch "Maleficent," Angelina Jolie expects that they will have a great experience. "Everybody involved is hoping to bring audiences the feeling that we've respected the classic film and if they loved the classic, we've tried to bring them what they've remembered and loved about this story," says Jolie. "But we've tried to enhance it and also make it beautiful and touching."

"We hope that audiences care about the characters, Aurora and Maleficent and Stefan and everybody involved; whether they love them or hate them at moments, that somehow they deeply know them and they're deep, good characters. But we also hope to bring a real world that they've never seen before and also action sequences and everything audiences want in a film," concludes Jolie.

Producer Joe Roth notes, "A Disney film has to have great entertainment value, has to offer something fresh, and also has to offer something underneath all of it that you can take away. It's always about what kind of clothing you put on it. So, the big visual set pieces are fresh. And what they'll take away here is no matter how badly you feel about yourself, or how fractured your life might be, here's someone whose heart has truly turned to stone but has learned to love despite herself."

Elle Fanning is excited for audiences to experience the film and says, "There's something for everyone in a way, for boys, and girls, and adults as well. The movie has so many different emotions wrapped up into it, that when you come out of the theater you will be both laughing and crying. Also, it's going to look amazing because Robert Stromberg creates the most magnificent sets."

ABOUT THE CAST AND CREW

Academy Award and three-time Golden Globe winner **ANGELINA JOLIE (Maleficent)** continues to be one of Hollywood's most talented leading actresses.

Jolie has starred in a host of award-winning and nominated films. In 2008, Jolie starred in Clint Eastwood's acclaimed film "Changeling," for which she received an Academy Award nomination for Best Actress, as well as nominations from the Golden Globes, Screen Actors Guild, British Academy of Film and Television Arts, Broadcast Film Critics, London Film Critics and Chicago Film Critics.

In 2007, she starred in Michael Winterbottom's critically acclaimed "A Mighty Heart," the dramatic true story of Mariane and Daniel Pearl. Jolie's performance in "A Mighty Heart" earned her nominations from the Golden Globes, Screen Actors Guild, Broadcast Film Critics and Film Independent's Spirit Awards.

Jolie's portrayal of a mental patient in "Girl, Interrupted" garnered her an Academy Award, her third Golden Globe Award, a Broadcast Film Critics Association Award, ShoWest's Supporting Actress of the Year Award and a Screen Actors Guild Award for Outstanding Performance by a Female Actor in a Supporting Role. The film, based on the true story by Susanna Kaysen, was directed by James Mangold and co-starred Winona Ryder. The HBO film "Gia" earned Jolie critical praise as well as a Golden Globe Award, a Screen Actors Guild Award and an Emmy nomination for her portrayal of supermodel Gia Carangi, who died of AIDS.

In 2011, Jolie lent her voice to DreamWorks animated film "Kung Fu Panda 2," reprising her role of Tigress from 2008's "Kung Fu Panda" and starring once again opposite Jack Black. She also lent her voice to the animated feature "Shrek Forever After," directed by the creators of "Shrek," which also featured the voices of Will Smith, Robert De Niro and Jack Black.

Jolie also starred in the 2008 box-office hit "Wanted," the fantasy-thriller directed by Timur Bekmambetov, and was recently seen in "The Tourist," co-starring opposite Johnny Depp for director Florian Henckel von Donnersmarck, and in Phillip Noyce's "Salt," in which she starred as Evelyn Salt.

Jolie made her feature film directorial debut in 2011 with the film "In the Land of Blood and Honey," a story set during the Bosnian War in which a Serb soldier reconnects with a Bosnian girl he once knew who is held captive in the camp he oversees.

Jolie is now in post-production on "Unbroken," a drama that tells the story of the World War II hero Louis Zamperini, which she directed and is due out from Universal this Christmas.

Jolie has also received wide recognition for her humanitarian work. She was the first recipient of the Citizen of the World Award from the United Nations Correspondents Association, as well as the Global Humanitarian Action Award in 2005. In February 2007, Jolie was accepted by the bipartisan think tank Council on Foreign Relations for a special five-year term designed to nurture the next generation of foreign-policy makers.

Jolie is also a Goodwill Ambassador for the United Nations High Commissioner for Refugees (UNHCR), for which she was appointed Special Envoy of High Commissioner António Guterres in 2012 after 12 years of service. She helped push through the Unaccompanied Alien Child Protec-

tion Act and founded the National Center for Refugee and Immigrant Children, an organization that provides free legal aid to asylum-seeking children.

Additionally, Jolie is extremely passionate about the prevention of wartime sexual violence and, in turn, cofounded the Prevent Sexual Violence Initiative with UK Foreign Secretary William Hague. Jolie will co-host a global summit this June, bringing together over 140 countries to discuss how to improve the investigation of wartime sexual violence.

SHARLTO COPLEY (Stefan) made his on-screen debut as Wikus in the Oscar-nominated science fiction film "District 9" for director Neill Blomkamp and Sony Pictures. He is also known for his role of Murdock in the 2010 adaptation of Fox's "The A-Team" for director Joe Carnahan, with Liam Neeson and Bradley Cooper. He returned to the big screen this past summer as the villainous Kruger in the sci-fi "Elysium," opposite Matt Damon, reuniting him with his "District 9" director.

Copley recently finished shooting in South Africa, playing the titular character in Neill Blomkamp's highly anticipated next film "Chappie," joined by Hugh Jackman and Sigourney Weaver.

Earlier this year, **ELLE FANNING (Aurora)** was seen in the independent films "Low Down" and "Young Ones," both of which had their world premieres at the 2014 Sundance Film Festival. In Jeff Preiss' "Low Down," Fanning stars opposite John Hawkes in a true story about jazz pianist Joe Albany. In Jake Paltrow's "Young Ones," Fanning stars opposite Nicholas Holt, Michael Shannon and Kodi Smit-McPhee.

Last year, Fanning starred in Sally Potter's film "Ginger & Rosa." She plays the title character Ginger and stars opposite Annette Bening and Christina Hendricks. The movie had its world premiere at the 2012 Telluride Film Festival and went on to have premieres at many other festivals including the Toronto International Film Festival and the London International Film Festival. For her performance in this film, Fanning was nominated for a British Independent Film Award and for a Critics' Choice Award.

Fanning made her feature film debut in 2001 at the young age of 2 when she co-starred as a Young Lucy in New Line Cinema's "I Am Sam." Since then she has starred in more than 20 films and numerous episodes of television ("Criminal Minds," "Dirty Sexy Money," "The Lost Room" miniseries and more). After "I Am Sam," she went on to co-star opposite Eddie Murphy in the family comedy "Daddy Day Care" for Revolution Studios. In 2004, Fanning appeared in Focus Films' "The Door in the Floor" from director Tod Williams.

In 2005, Fanning starred as the young Sweetie Pie Thomas in "Because of Winn-Dixie" with Cicely Tyson and Dave Matthews. The following year, 2006, was a busy one for Fanning, appearing in two movies. The first was Paramount's "Babel," directed by Alejandro Gonzalez Inarritu and starring Brad Pitt and Cate Blanchett. Next was Touchstone's "Deja Vu," directed by Tony Scott and starring Denzel Washington.

In 2007, Fanning filmed "Reservation Road," where she played the daughter of Joaquin Phoenix. Later that year, she filmed director John August's "The Nines." In 2008, she played the young Cate Blanchett in Paramount and director David Fincher's "The Curious Case of Benjamin Button," opposite Brad Pitt.

Also that year, Fanning starred in the independent film "Phoebe in Wonderland" opposite Patricia Clarkson, Felicity Huffman and Bill Pullman. The film had its world premiere at the 2008 Sundance Film Festival to rave reviews for its young star.

In 2010, Fanning starred alongside Stephen Dorff in Sofia Coppola's "Somewhere." The film won the 2010 Venice Film Festival's Golden Lion Award. It was also named one of the top 10 independent films of the year by the National Board of Review. Fanning was nominated for a Critics' Choice Award for her performance in the film and was named Female Actress of the Year by the Young Hollywood Awards.

In 2011 Fanning starred in the blockbuster film "Super 8" for director J.J. Abrams and producer Steven Spielberg.

For her performance, she was nominated for a Critics' Choice Award and an MTV Movie Award.

Also in 2011, Fanning starred in Francis Ford Coppola's "Twixt," which had its world premiere at the 2011 Toronto Film Festival. Later that year, she was seen in Fox's December release "We Bought a Zoo" for director Cameron Crowe. She stars opposite Matt Damon and Scarlett Johansson.

In addition to her film work, Fanning is an ambassador to the United Nations' Ending Hunger campaign. She resides in Los Angeles with her family.

ROBERT STROMBERG (Director), who is making his feature film directing debut, won the Academy Award for Best Art Direction (shared with Rick Carter) for the highest-grossing movie of all time, James Cameron's "Avatar," repeating the feat one year later when he landed his second Oscar for Tim Burton's 3D fantasy-adventure, "Alice in Wonderland," currently the sixth highest-grossing film worldwide. He earned his first Oscar nomination, as a VFX supervisor, for Peter Weir's "Master and Commander: The Far Side of the World."

Stromberg's most recent project as production designer was Disney's "Oz The Great and Powerful," directed by Sam Raimi. The movie released in the U.S. on March 8, 2013.

Stromberg is a second-generation industry veteran, whose father, William R. Stromberg, a low-budget filmmaker (1977's "The Crater Lake Monster") and visual effects cameraman, introduced the fledgling talent to the world of film and design as a youngster (his brother, William, became a film composer). Stromberg began his own career in the mid-1980s, specializing in matte paintings with the company Illusion Arts, for owners Bill Taylor and Syd Dutton.

His early feature film work includes "A Nightmare on Elm Street 5: The Dream Child"; the 1989 remake of H.G. Wells' adventure story, "Journey to the Center of the Earth"; "Tremors"; Martin Scorsese's "Cape Fear" and "The Age of Innocence"; Rob Reiner's Oscar-nominated drama "A Few Good Men"; Barry Sonnenfeld's comedy sequel, "Addams Family Values"; Robert Rodriguez's vampire thriller, "From Dusk Till Dawn"; the Sylvester Stallone actioner, "Daylight"; Rob Cohen's epic fantasy, "DragonHeart"; and Ed Zwick's contemporary wartime drama, "Courage Under Fire."

In between movie assignments, Stromberg also collaborated on such TV projects as two episodes of "Star Trek: The Next Generation"-"The Best of Both Worlds" (his first Emmy nomination, 1991) and "A Matter of Time" (winning his first Emmy honor in 1992). He also contributed to the "Star Trek: Voyager" pilot episode called "Caretaker," for which he shared his second Emmy Award in

1995. He also collected an Emmy nomination in 1994 for HBO's drama, "Fatherland," a fictionalized account of what might have happened had Hitler survived and triumphed in WWII.

As the art of matte painting evolved into the digital world, Stromberg formed his own visual effects company in 1998, Digital Backlot, which soon became a recognized name in the world of visual effects and design by such filmmakers as Steven Spielberg ("Catch Me If You Can"), Steven Soderbergh ("Solaris") and Robert Zemeckis ("What Lies Beneath," "Cast Away"), among others.

Stromberg segued into visual effects supervisor on such projects as "Kull the Conqueror"; "Dangerous Beauty"; Zwick's "The Siege"; the sci-fi films "The Chronicles of Riddick" and "Sky Captain and the World of Tomorrow"; Scorsese's Oscar-winning drama, "The Aviator"; the television pilot for "Men in Trees"; the big-screen adaptation of the popular comic book, "Ghost Rider"; the adventure sequel "Pirates of the Caribbean: At World's End"; Paul Thomas Anderson's Oscar-winning drama, "There Will Be Blood"; and Ben Stiller's action comedy spoof, "Tropic Thunder."

He also collaborated with filmmaker Peter Weir on 2003's "Master and Commander," for which he earned Oscar, BAFTA and VES (Visual Effects Society) nominations, while reimagining the roles of visual effects supervisor and production designer into a combined craft called "visual effects designer" that allowed Stromberg to create a film's physical sets during actual production, then remain on the project during post to work with the director in overseeing the creation of its virtual elements.

In 2005, Stromberg met James Cameron, beginning a collaboration that would evolve into the creation of the world of Pandora for Cameron's new film "Avatar." Along with Rick Carter, Stromberg became co-production designer on the epic fantasy film, winning the first of his two Academy Awards along with the Art Directors Guild prize and the BAFTA and a Saturn Award nomination. A year later, he took home another Oscar for his production design on Tim Burton's "Alice in Wonderland," in addition to nominations for the BAFTA, the Saturn Award and a Broadcast Film Critics prize.

His recent credits as matte artist include Stephen Sommer's action film, "G.I. Joe: The Rise of Cobra," Roland Emmerich's apocalyptic sci-fi thriller, "2012," and Oliver Stone's sequel, "Wall Street: Money Never Sleeps." He served as visual effects design consultant on the apocalyptic thriller "The Road" (based on Cormac McCarthy's best-selling novel), Scorsese's period mystery, "Shutter Island," and the pilot for HBO's acclaimed series, "Game of Thrones."

His visual effects designs for HBO also include the 2008 miniseries "John Adams," for which he won a Visual Effects Society Award and his third Emmy for his efforts, and the cable network's epic crime drama, "Boardwalk Empire" (another Scorsese collaboration), for which he collected his fourth Emmy Award (for Outstanding Special Visual Effects for a Series).

In addition to his achievements in the film/TV arenas (where he has compiled a list of over 100 credits), Stromberg set his sights on directing by forming a production company called Moving Target, where he spent two years as a commercial director, creating spots for such clients as Firestone and State Farm.

CREDITS

Credits are derived from IMDb. We do the gender coloring. Though there may be errors, we do our best for the purpose of showing the disparity between men and women in the film industry. **RED** = Category. **PURPLE** = Female. **BLACK** = Male.

Cast (in credits order)

Angelina Jolie ... Maleficent
Elle Fanning ... Aurora
Sharlto Copley ... Stefan
Lesley Manville ... Flittle
Imelda Staunton ... Knotgrass
Juno Temple ... Thistlewit
Sam Riley ... Diaval
Brenton Thwaites ... Prince Phillip
Kenneth Cranham ... King Henry
Sarah Flind ... Princess Leila's Handmaiden
Hannah New ... Princess Leila
Isobelle Molloy ... Young Maleficent
Michael Higgins ... Young Stefan
Ella Purnell ... Teen Maleficent
Jackson Bews ... Teen Stefan
Angus Wright ... Advisor to King Henry
Oliver Maltman ... Advisor to King Henry
Gary Cargill ... Nobleman
John O'Toole ... Nobleman
Harry Atwell ... Nobleman
Anthony May ... Nobleman
James Hicks ... Military Nobleman
Stephan Chase ... General
Mark Caven ... General
Chris Leaney ... Servant in Wing Room
Jamie Maclachlan ... Soldier in Wood
Shaun Smith ... Soldier in Wood
Vivienne Jolie-Pitt ... Aurora (5 yrs.)
Eleanor Worthington-Cox ... Aurora (8 yrs.)
John Macmillan ... Captain
Tim Treloar ... Farmer
Peter G. Reed ... Guard (voice)
Marama Corlett ... Servant
Liam McKenna ... King Henry's Captain
Steven Cree ... Overseer
David Boat ... Creatures (voice)
Janet McTeer ... Narrator (voice)

Directed by

Robert Stromberg

Written by

Linda Woolverton

Based from the story "La Belle au Bois Dormant" by

Charles Perrault

Based from the story "Little Briar Rose" by

Jacob Grimm
Wilhelm Grimm

Based from the motion picture "Sleeping Beauty", story adaptation by

Erdman Penner
Joe Rinaldi
Winston Hibler
Bill Peet
Ted Sears
Ralph Wright
Milt Banta

Produced by

Sarah Bradshaw ... executive producer
Don Hahn ... executive producer
Angelina Jolie ... executive producer
Stephen Jones ... executive producer: additional photography
Lori Korngiebel ... associate producer
Scott Michael Murray ... producer: EPK
Palak Patel ... executive producer
Joe Roth ... producer
Matt Smith ... executive producer

Music by

James Newton Howard

Cinematography by

Dean Semler

Film Editing by

Chris Lebenzon
Richard Pearson

Casting By

Lucy Bevan

Production Design by

Dylan Cole
Gary Freeman

Art Direction by

David Allday ... senior art director
Robert Cowper
Elaine Kusmishko
Paul Laugier ... stand-by art director
Frank Walsh ... supervising art director
Ashley Winter

Set Decoration by

Lee Sandales

Costume Design by

Anna B. Sheppard

Makeup Department

Roz Abery ... prosthetic makeup artist
Rick Baker ... special makeup effects artist
Farah Beegun ... standby optician
Jessica Brooks ... make up artist: crowd
Sacha Carter ... prosthetics production manager
Rebecca Cole ... makeup & hair artist
Robb Crafer ... makeup artist
Sally Rose Davidson ... junior makeup & hair artist
Lizzie Davies ... crowd makeup trainee
Brittania Denison ... makeup artist: performance capture (as Brittania Perri)
Tamsin Dorling ... make up and hair artist
Kathryn Fa ... crowd hairdresser
Amanda Finlay ... daily crowd hairdresser
Charmaine Fuller ... makeup artist
Richard Glass ... contact lens optician
Paul Gooch ... makeup designer / wigs/hair designer
Nikkie Grimshaw ... art finisher
Victoria Holt ... special makeup effects artist
Lynn Jackett ... makeup dailies
Soleil Jackson ... makeup/hair
James Kernot ... prosthetic workshop manager
Sophia Knight ... crowd makeup and hair
Cerina Knott ... special makeup effects artist
Ailsa Lawson ... prosthetic department

Tony Lilley ... makeup & hair artist
Chris Lyons ... special effects teeth
Roo Maurice ... crowd hair and makeup artist
Lois McIntosh ... hair & makeup daily
Charlotte Mileham ... makeup and hair trainee
Alice Moore ... hair and make up trainee
Jon Moore ... special makeup effects artist
Fawn Muller ... prosthetics coordinator
Susie O'Sullivan ... special makeup effects artist
Cristina Patterson ... contact lens designer/painter (as Cristina Patterson Ceret)
Hilla 'Lali' Peer ... makeup artist: performance capture
Stuart Richards ... special makeup effects artist
Amy Rogers ... silicone technician
Alex Rouse ... wigmaker
Debbi Salmon ... makeup & hair artist
Jemma Scott-Knox-Gore ... contact lens coordinator
Colin Shulver ... special makeup effects artist
Harvey Smith ... prosthetics trainee
Paul Spateri ... prosthetic make up supervisor
Bill Sturgeon ... special makeup effects artist
Sinead Sweeney ... contact lens technician
Arjen Tuiten ... special makeup effects artist: Angelina Jolie
Julia Vernon ... crowd makeup & hair supervisor
Victoria Warrington ... contact lens technician
David White ... prosthetic makeup designer
Charlotte Wood ... hair trainee / makeup trainee
Kate Laura Woodhead ... prosthetic modeller
Patt Foad ... prosthetic lab technician: Angelina Jolie (uncredited)

Production Management

Simone Goodridge ... unit production manager
Daniel Hassid ... executive in charge of production
Todd Livdahl ... production technology executive
Todd London ... post production executive
Jason Pomerantz ... production manager (IMAX version)
Donald Sabourin ... production supervisor

Second Unit Director or Assistant Director

Sam Barry-Parker ... key set production assistant: additional photography
Dan Channing-Williams ... second second assistant director
Simon Crane ... second unit director
William Dodds ... second assistant director: second unit
Sekani Doram ... floor assistant director
Holly Gardner ... third assistant director: second unit
Alex Gavigan ... second assistant director: additional photography
Gerry Gavigan ... first assistant director: additional photography
Nick Heckstall-Smith ... first assistant director: second unit
James R. Kipping ... crowd assistant director (daily)

Sandrine Loisy ... base third assistant director
Robert Madden ... third assistant director: second unit (as Rob Madden)
Saloum N'Jie ... third assistant director: aerial unit
Cedric Nicolas-Troyan ... second unit director
Tom Payton ... assistant director: set
[Samar Pollitt ... second assistant director](#)
Ben Quirk ... third assistant director: daily
Nanw Rowlands ... crowd second assistant director
Tom Rye ... second assistant director: second unit
Samuel Andrew Smith ... third assistant director
Richard Whelan ... first assistant director
Tom White ... second assistant director: additional photography

Art Department

Nick Ainsworth ... concept artist
John Allen ... carpenter
Giles Asbury ... storyboard artist
Martin Asbury ... storyboard artist
Jonathan Bach ... illustrator
Nuttavut Baiphongwongse ... concepts artist
David Balfour ... property master
Ravi Bansal ... concept artist
[Christiane Barbknecht ... sculptor](#)
Ken Barley ... h.o.d. plasterer
Ben Barrington-Groves ... assistant set decorator
Kevin John Bennett ... greensman (as Kevin Bennett)
Joe Bovington ... standby props
Mairi Claire Bowser ... model maker trainee
Pierre Bunikiewicz ... researcher
Steven Burdett ... greensmen
[Jeni Campbell ... prop modeller](#)
Joe Cassar ... stand-by carpenter
Paul Catling ... concept artist
[Tina Charad ... graphic designer](#)
Mick Chubbock ... standby plasterer
Dean Coldham ... set plasterer: reshoots
Deano Harry Coldham ... plasterer
Marlon Cole ... props storeman
Steve Court ... supervising plasterer
Kelton Cram ... concept artist
[Rachel Cutler ... assistant buyer](#)
[Laura Davison ... construction coordinator](#)
Gary Dawson ... second unit chargehand stand-by prop
[Laura Dishington ... graphic designer](#)
[Gabriela Dolenska ... art department coordinator](#)
James Enright ... props
Gregory Fangeaux ... 3D set designer
[Laurent Ferrie ... drapery man](#)
Justin Goby Fields ... concept artist

Claire Fleming ... junior draughtsman
Richard Fox ... blue screen carpenter
[Rhiannon Fraser ... decor artist](#)
Dan Frye ... prop modeler
John Greaves ... storyboard artist
Edward Griffiths ... props
Roy Halfpenny ... prop modeller
[Claire Hall ... construction medic](#)
Rohan Harris ... scenic artist
Philip Higgs ... set dresser
Robert Hochstoeger ... 3D generalist
Peter Hooper ... greens supervisor
[Emily Hubbard ... artificial crystal technician](#)
Jonathan Hurst ... chargehand key standby prop: uk additional photography
Jared Krichevsky ... creature designer
[Magdalena Kusowska ... concept artist](#)
Michael Kutsche ... character designer
Dominic Lavery ... concept artist
Eliot Maidment ... stand-by props: reshoot
Jerad Marantz ... character designer
Dean Marsh ... props dailies
Jon Marson ... key greensman
Daniel May ... concept artist
Mark McCabe ... drapesman
Hugh McClelland ... art department assistant
Adam McCreight ... property master
Duncan McDevitt ... hod Prop modeler
Simon McGuire ... concept artist
John Merry ... art department assistant
[Elly Meyrick ... assistant production buyer](#)
Mark Moretti ... storyboard artist
[Kate Murray ... props](#)
Craig Narramore ... propshop supervisor
Brian Neighbour ... construction manager
[Luca Nemolato ... concept artist](#)
Robert Park ... hod carpenter
[Alice Phelps ... set decoration assistant](#)
[Kate Pickthall ... junior draftsman](#)
[Kimberley Pope ... concept artist](#)
Thomas Power ... model maker
Adam Rashbrook ... stand-by stagehand
Steffen Reichstadt ... concept artist
Justin Richards ... greens department coordinator
Paul Rigby ... carpenter
Mark Russell ... construction buyer
Jack Salkeld ... second unit standby and dressing props
Luke Sanders ... art department runner
Craig Shoji ... concept artist
Dominic Sikking ... graphic artist
Tom Sinden ... prop modeller

Klaus Skovbo ... concept artist
Mark Smith ... dressing propman
[Suzanna Smith ... set designer](#)
Thomas Smith ... sculptor
Howard Swindell ... character designer
[Sophie Tarver ... prop maker](#)
Gregor Telfer ... props
[Rebecca Thomas ... action prop buyer](#)
Jeremy Thompson ... animatic editor
Alan Titmus ... stand by blue screen stag
Bradley Torbett ... chargehand standby propman
Eddie Tyce ... prop modeller
Arnaud Valette ... concept artist
[Kate Venner ... production buyer](#)
Wolfgang Walther ... stand-by rigger
[Amanda Ward ... painter / prop modeller](#)
Damian Leon Watts ... art department assistant
Laurence Wells ... chargehand dressing props
Clint Whelan ... prop modeler
Tom Whitehead ... assistant art director
Thomas Wingrove ... art department assistant
Eddie Wolstencroft ... standby painter
Matt Wynne ... set designer
[Daphne Yap ... character designer](#)
Paul Zippo ... construction electrician
Shurouq Alqusane ... art department coordinator (uncredited)
Mark Lambert Bristol ... storyboard artist (uncredited)
Francesco Corvino ... concept artist and matte painter (uncredited)
[Rachel Freire ... props \(uncredited\)](#)
Rut Villamagna ... props (uncredited)

Sound Department

Kevin Bolen ... assistant re-recording mixer
[Enda Callan ... boom operator: additional photography](#)
Frank E. Eulner ... supervising sound editor
Steve Finn ... boom operator
Ryan J. Frias ... digital editorial support
Nick Kray ... adr mixer
Scott Levine ... digital editorial services
Chris Munro ... sound mixer
Paul Munro ... production sound mixer (second unit)
Timothy Nielsen ... sound designer / supervising sound editor
Barry O'Sullivan ... production sound mixer: additional photography
David Parker ... sound re-recording mixer
Gary Rizzo ... sound re-recording mixer
Brad Semenoff ... dialogue editor
[Tristan Tarrant ... boom operator \(second unit\)](#)
[Dennie Thorpe ... foley artist](#)
William Towers ... sound maintenance

Corey Tyler ... foley mixer

Jana Vance ... foley artist

Special Effects by

Vince Abbott ... senior special effects technician

Dominic Allan ... special effects technician

Kirby Allen ... modeller

Scott Armstrong ... special effects senior technician

Caimin Bourne ... senior special effects technician

Ben Broadbridge ... special effects technician

David Broadfoot ... wire rigger

Jamie Corbould ... special effects technician

Craig Daly ... snow effects technician

Keith Dawson ... co-supervisor

Michael Dawson ... special effects supervisor

Paul Denney ... snow effects design

Manex Efrem ... special effects senior technician

Andrew Ellwood ... special effects trainee

Nicholas Ellwood ... special effects trainee

Charlie Graovac ... special effects

Alexander Gunn ... special effects senior technician

Oliver Guy-Watkins ... snow effects floor supervisor

Stuart Heath ... senior special effects technician

Mark Hutchinson ... snow effects technician

Stephen Hutchinson ... floor supervisor: second unit

Terry Jones ... special effects senior technician

Alana Kirkpatrick ... special effects assistant coordinator

Steve Koch ... sculptor: Cinovation Studios

Alex Landrum Jr. ... snow effects technician

Doug McKenna ... special effects technician

Martin 'Marty' McLaughlin ... special effects technician

Mark Meddings ... special effects

Antony Nguyen ... creature design sculptor

Declan O'Donnell ... special effects technician

James Payton ... snow effects technician: dailies

Nick Smith ... special effects technician

Tom Stroud ... snow effects technician

David 'Pinkie' Thomas ... modeller

Neil Toddy Todd ... special effects technician

Steven Warner ... special effects floor supervisor

Stuart Wishart ... senior special effects technician

Visual Effects by

Michael Aceves ... senior matte painter

Eri Adachi ... digital compositor: MPC

Nidhi Agarwal ... matchmove Artist: MPC

Rohit Agarwal ... digital artist

Ben Aghdami ... senior visual effects coordinator

Tosin Akinwoye ... lighting technical director: MPC
Keren Albala ... postvisualization artist: The Third Floor
Maria Asim Ali ... stereoscopic compositor
Oliver Allen-Wielebnowski ... stereoscopic supervisor: Prime Focus Film
Kapil Dev Anand ... modeler
Sophie Anderson ... visual effects assistant data wrangler
Valeria Andino ... stereo conversion producer
Nigel Ankers ... lead effects technical director: MPC Vancouver
Hazra Anup ... matchmove artist
Paul Arion ... lead layout artist: MPC
Adam Arnot ... prep artist
Ivan Asen ... Pipeline coordinator
Ruth Asensio ... layout td: MPC
Stewart Ash ... previsualization artist
Mathieu Assemat ... visual effects
Hunter Athey ... previsualization artist
John Baer ... visual effects coordinator
Richard Baker ... on-set stereo supervisor
Manjusha Balachandran ... lighting technical director
Carlo Balassu ... digital matte painter
Adam Balentine ... digital compositor: MPC
Dave Bannister ... lead compositor mpc
Leonard Barrit ... post visualisation artist
Hernan Barros ... stereo conversion artist
Peter Bartfay ... stereo generalist
Matt Bauer ... previsualization artist
Joel Bautista ... compositor: Digital Domain
Brian Baxter ... modeling and texturing artist: MPC
Paula Bell ... roto prep supervisor
Simon Bennett-Leyh ... visual effects data manager: Disney
Mattias Bergbom ... visual effects consultant
Rebecca Bever ... software engineer
Bernd Bickel ... researcher: Disney Research
Brett Blake ... assistant visual effects editor: Digital Domain
Stephen A. Bloch ... previsualization artist
Michelle Blok ... previs artist: The Third Floor
David Bohorquez ... previsualization artist
Charlie Bolwell ... digital production manager: digital domain
Rachel Borkow ... previsualization production coordinator
Mark Bortolotto ... compositor
Micha Boström ... layout td
Jamie Bowers ... texture artist: Digital Domain
Derek Bradley ... researcher: Disney Research
Amelia Braekke-Dyer ... stereoscopic conversion artist
Jennifer Brand ... 3D scanning technician: 4DMax
Louise Brand ... head of operations: 4DMax
Benjamin Bratt ... lead roto/prep artist
Gossart Brian ... visual effects artist
Margaret Bright-Ryan ... lighting artist: Digital Domain
Andrew Brittain ... senior stereo artist

Dean Broadland ... pipeline technical director
Jason Brown ... previsualization artist
Jon R. Brown ... lead data wrangler: additional photography
Nick Brown ... previsualization artist
Bertrand Bry-Marfaing ... lead lighting and lookdev
Marc Brzezicki ... lead stereoscopic conversion artist
Daniel Buck ... visual effects artist
Izet Buco ... visual effects lead compositor at MPC
Jean Bultingaire ... groom artist: MPC
Duncan Burbidge ... pre-visualization producer
Maxx Burman ... senior matte painter
Jeffrey Burt ... senior crowd td: MPC
Tony Cabrera ... previsualization artist
[Kristaan Cain ... senior effects technical director](#)
Timothy Michael Cairns ... senior compositor
Sean Callahan ... lead stereo artist: legend 3D
[Genevieve Camilleri ... digital compositor: Method Studios Vancouver](#)
[Lauren Camilleri ... editor: visual effects](#)
[Stephanie Campbell ... Technical Animator](#)
[Julia Canfora ... compositing production manager](#)
Marco Cantaluppi ... digital compositor
Francesco Capone ... stereoscopic compositor
Marco Carboni ... lead crowd td: MPC London
Eric Carney ... previsualization artist
James Carson ... lighting td
Owen Cartagena ... stereo compositor: Legend 3D
Giovanni Casadei ... digital matte painter
Shoghi Castel De Oro ... previsualization artist
Tyler Cayce ... cloth technical director
[Melissa Cell ... digital production administrator: Digital Domain](#)
[Solene Chan-lam ... texture artist: mpc](#)
Paul Chapman ... compositor: Digital Domain
[Vikki Chapman ... stereo production coordinator: prime focus film](#)
Jayesh Chavan ... digital compositor
Albert Cheng ... previsualization artist
Vincent Cheng ... integration artist: digital domain
Mark Chernausk ... digital production administrator: Digital Domain
Aleksandr Chernogorod ... lead digital compositor
[Vanessa Cheung ... environment artist/digital matte painter](#)
Jeremy Chinn ... title designer
Jesse James Chisholm ... image based lighting digital artist: Digital Domain
Nicolas Chombart ... senior lighting artist
Lester Chung ... lighting artist
[Simone Ciliani ... effects technical director: MPC](#)
[Suzanne Cipolletti ... post-visualization artist: The Third Floor](#)
Patrick Clancey ... digital opticals
Ross Clark ... assistant data wrangler
Oli Clarke ... layout artist: MPC
[Kaelen Cohen ... digital compositor](#)
Webster Colcord ... previsualization artist

Rafael Colon ... digital compositor: Digital Domain
Traian Constantinescu ... digital compositor: MPC
[Stephanie Cooper ... stereoscopic compositor](#)
Johnathon Cormier ... 3D integration artist: Digital Domain (as Johnathon Randall Cormier)
Chad Cortvriendt ... stereoscopic producer
Tom Coster ... roto artist / roto/prep artist
[Evelyn Cover ... post-visualization artist](#)
Sam Cox ... layout artist: MPC
Dan Cregan ... senior compositor: MPC
Wesley Cronk ... compositor
James Cundill ... senior view-d editor
Andrew Cunningham ... digital matte painter: MPC Vancouver
Mark Curtis ... compositing head of department: MPC Vancouver
Scott Dace ... senior animator: Digital Domain
[Samantha Dark ... visual effects coordinator \(as Samantha Fazackerley\)](#)
Enoch Davis ... digital production administrator: Digital Domain
[Janelle Day ... visual effects coordinator](#)
Maurizio De Angelis ... cg modeler: MPC
Bruno Martins de Azevedo ... stereoscopic compositor
Michael DeBeer ... integration artist: Digital Domain
[Caroline Delen ... concept artist](#)
Stanley A. Dellimore ... head of layout: MPC
[Sarah Delucchi ... post-visualization artist / previsualization artist](#)
[Marie Victoria Denoga ... digital compositor](#)
Nigel Denton-Howes ... digital effects supervisor: Digital Domain
[Silvia Di Felice ... layout td](#)
Marco Di Lucca ... senior development modeler: Digital Domain
Natalia Diaz ... digital compositor
Brian Dickett ... compositor
Ian Differ ... previsualization editor
Ben Dishart ... texture lead: Digital Domain
Joseph DiValerio ... post-visualization artist / previsualization artist
[Alia Dong-Stewart ... motion capture artist](#)
Anand Dorairaj ... digital compositor (Digital Domain)
Jeff Dotson ... visual effects
Jason Dowdeswell ... head of production: Digital Domain
Brett Dowler ... visual effects producer: Method Studios
Christopher Downs ... lead lighting td
Bogdan Dubovyk ... senior modeler: MPC
Tom Duckett ... stereo conversion artist - prime focus
Peter Dudley ... compositor
Jonathan DuGuay ... digital production administrator
[Nicole Duncan ... visual effects coordinator](#)
[Margaux Durand-Rival ... previs artist: The Third Floor](#)
Sudip Dutta ... matchmove artist: The Moving Picture Company
Scott Eade ... head of layout: MPC Vancouver
Abdullah Ecirli ... lead compositor: Digital Domain
Brandon Eddington ... stereo conversion artist
Scott Edelstein ... plate supervisor: Digital Domain, Venice
Christopher Edwards ... previsualization creative director

Dominic Edwards ... lighting techical director
Richard Edwards ... stereoscopic production manager
James Eggleston ... senior stereo compositor
Leif Einarsson ... postvis artist / previsualization artist
[Karen Elliott ... element supervisor: prime focus](#)
Brett Ellis ... visual effects lead: Digital Domain
Chris Elmer ... lead lighting artist
Arslan Elver ... character animator: MPC
Jordan Emerick ... previsualization artist
Brian Emerson ... previsualization artist
Marc English ... rigging td
[Jenn Epstein ... senior digital compositor: The Moving Picture Company](#)
Jerome Escobar ... fx lead: MPC
[Ana Laura Esperon ... lead compositor: MPC](#)
Gianpietro Fabre ... modeling and texturing: MPC
[Jennifer Fairweather ... visual effects production manager: MPC](#)
Justin Falgout ... previsualization artist
Andrew Farris ... compositor: Legend 3D
Jordan Fast ... lighting artist
Ryan Fear ... motion control producer
[Fathima Feminò ... compositor: MPC](#)
Pedro Fernandes Santos ... environment technical director: MPC
[Audrey Ferrara ... environment lead: MPC](#)
Alastair Ferris-Leak ... lighting technical director
Evan Feuerman ... visual effects accountant
Matthieu Fiorilli ... senior rigger
Tiziano Fioriti ... digital matte painter: MPC
[Laura Fitzpatrick ... visual effects producer: MPC](#)
Shane Flaherty ... compositor
Rolf Fleischmann ... visual effects editor
Alex A. Fleming ... technical director: Digital Domain
Ben Fleming ... visual effects artist
James D. Fleming ... visual effects supervisor: The Senate VFX
[Heather Flynn ... previsualization artist](#)
Gavin Foden ... visual effects production assistant
Cameron Folds ... senior animator: Digital Domain
James Fouche ... visual effects crew
Daniel Frade ... compositor: mpc
Simon Fraser ... stereoscopic production coordinator
Thomas H. Frederick ... 3D integration camera assistant: Digital Domain
Layne Friedman ... stereographer
Scott Fritzshall ... visual effects data coordinator
Mark Fry ... paint/prep artist
David Frylund Otzen ... visual effects artist
Carl Frytz ... post-visualization artist / previsualization artist
Jason Gagnon ... lead lighting technical director: MPC Vancouver
[Megan Galbraith ... visual effects production coordinator: MPC](#)
[Kremena Ganeva ... digital compositor: MPC](#)
Danny Garcia ... integration artist
Juan Jesus García ... lead 3D matte artist: MPC

Abdel Halim Garess ... effects technical director: MPC
[Assunta Garruto ... stereo animator: DDMG: post-production](#)
Pätrick Gehlen ... previsualization artist
Sotiris Georghiou ... lighting technical director: The Moving Picture Company
Sheik Ghafoor ... digital production administrator: digital domain
Abhishek Ghorui ... digital artist
Matthew Gilson ... digital matte painter: Digital Domain
Stefano Giorgetti ... digital artist
Oleksiy Golovchenko ... digital matte painter: MPC
Michael Gomes ... techanim artist: mpc
Juan S. Gomez ... lead lighting technical director
Daniel Gonzalez Solozabal ... digital compositor: MPC
Claudio Gonzalez ... cloth technical director
Marcus Goodwin ... lighting department manager: MPC
[Holly Gosnell ... inhouse digital compositor / visual effects survey supervisor](#)
Andrew Gough ... motion capture specialist
[Christina Graham ... visual effects production manager](#)
Luke Gray ... technical director
James Greig ... visual effects coordinator
Chris Greybe ... digital technician
Josh Gridley ... previsualization artist
Erik Gronfeldt ... lead texture/look development technical director
Markus Gross ... research lead: Disney Research
Max Grosse ... research engineer: Disney Research
David 'Rudy' Grossman ... CG supervisor: Digital Domain
James Grummitt ... visual effects coordinator
Jonny Gu ... roto artist: MPC
Ummi Gudjonsson ... layout artist
Diego Guerrero ... lead lighting technical director: MPC
Kevin T. Hahn ... digital effects supervisor
Faraz Hameed ... previsualization lead artist
[Rose Hancock ... previs production coordinator](#)
Scott Hankel ... previsualization postvis supervisor
Greg Hansen ... fx td
[Heiorun Tinna Haraldsdottir ... compositor](#)
Michael S. Harbour ... compositor
Jake Harrell ... modeler: MPC
Ben Harrison ... assistant production manager: stereo conversion
Michael Harrison ... digital compositor
Christopher Hartt ... visual effects: FX TD
[Paulette Harutnian ... previsualization artist](#)
Alex Hatfield ... stereo compositor: DDMG / stereoscopic technical director: DDMG
Jason Hayes ... stereoscopic compositor
Barrie Hemsley ... visual effects producer
Joe Henderson ... post-visualization artist
Darren Hendler ... digital effects supervisor
Steven Hensley ... previsualization artist
[Josie Henwood ... visual effects coordinator](#)
Faris Hermiz ... previsualization artist
Laurent Herveic ... modeller

Martin Hession ... groom artist
[Srivastava Himanshu ... Modeling and Texturing Artist: MPC](#)
Sean Hince ... motion capture animator: motion capture unit
Cristian Hinz ... lead creature effects td
David Hipp ... visual effects artist
[Emily Hoang ... visual effects assistant](#)
[Eva Hoentzsch ... recruiter: digital domain](#)
Jeffrey John Howard ... visual effects coordinator
[Heather Hoyland ... lead compositor](#)
Shawn Hull ... previsualization artist
Robert S. Hurlburt ... animation technical director
Andrew Hutton ... visual effects artist
Andrew Hwang ... previsualization artist
Sho Igarashi ... character effects supervisor
Daniel J. Ingram ... digital production administrator: Digital Domain
Besar Ismaili ... paint/prep artist
[Albena Ivanova ... stereoscopic compositor](#)
Jason Ivimey ... previs shot creator: The Thrd Floor Inc / previsualization artist
Francesc Izquierdo ... lead crowd technical director
Lakshmi J.K. ... digital artist
Phillip James ... stereoscopic depth artist: legend 3d
Zafar Janjua ... visual effects coordinator
Montu Jariwala ... tracking/matchmove technical director: Digital Domain
Chris Jestico ... vfx department manager: MPC
Olivier Jezequel ... digital compositor
Jose Jijesh ... modeling and texturing: MPC
Michael Jimenez ... compositor: Legend 3D
Qi Steven Jin ... previsualization artist
Zahid Jiwa ... digital compositor: Method Studios
John Johansson ... software engineer: Digital Domain
Will Johnson ... digital compositor: Digital Domain
Rafael Antonio Villar Joiner ... character rigging artist: Digital Domain
Kevin J. Jolly ... assistant visual effects editor
Marc Jones ... on-set data wrangler
Owen Jones ... lighting artist
Felix Jorge ... previsualization artist
Igor Jovanovic ... effects technical director: MPC
Anto Juricic ... texturing and modeling
Dinesh K. Bishnoi ... matchmove artist: The Moving Picture Company
Daveed Kaplan ... modeler
[Mahima Kapoor ... roto/digital paint artist: prime focus](#)
Peter Kaufmann ... research engineer: Disney Research
[Michelle Kee ... visual effects coordinator: MPC](#)
[Tomi Keeling ... motion control operator](#)
Marc Keen ... roto paint artist: digital domain
James D. Kelly ... visual effects photographer: MPC
Hemant Khairnar ... prep artist
[Kavita Khosla ... cloth/hair technical director](#)
Anthony Kidd ... previsualization artist
Changil Kim ... researcher: Disney Research

Taeyoung Kim ... lighting technical director: MPC
Doron Kipper ... character fx coordinator: Digital Domain
Claver Knovick ... previsualization production coordinator
Lauren Knowlton-Parry ... visual effects production manager: MPC
Alec Knox ... senior lighting technical director: The Moving Picture Company
Rohit Korgaonkar ... stereoscopic conversion compositor
Jakob Kousholt ... modeller
[Eva Kristjans ... digital matte painter: MPC](#)
[Magnolia Ku Lea ... animator](#)
John Kubasco ... previsualization artist
Sujay Kumar G. ... matchmove artist: MPC
Puneeth Kunnatha ... stereoscopic paint artist
James Kuroda ... senior digital compositor: Digital Domain
Kelly L'Estrange ... visual effects producer: Digital Domain
Davide La Sala ... senior character technical director
Khaled Labidi ... compositor: mpc
[Alison Lake ... digital artist](#)
Somasundaram Lakshmanan ... digital artist
Alex Lama ... compositor: MPC
Ganesh Lamkhade ... matchmove artist
Mark Larranaga ... senior compositor
Julien Lasbleiz ... visual effects artist
[Delphine Laurent ... digital compositor - stereo packaging: Digital Domain](#)
Allyn Lawson ... technical animation technical director
Patrick Ledda ... head of lighting: mpc
Herman Lee ... previs/postvis artist / previsualization artist
Duncan Lees ... head of 3D services: 4DMax
Eric D Legare ... animation technical director
Samuel Leung ... lighting technical director: MPC
Linghao Li ... technical director: Digital Domain
Fernando Lie ... stereoscopic paint artist: prime focus
Neil Lim Sang ... senior animator: Digital Domain
Robert Liscombe ... visual effects artist
Jonathan Litt ... cg supervisor: Digital Domain
Roger Liu ... previsualization artist
[Clementine Lo ... effects technical director: MPC](#)
Steven Lo ... previsualization artist
Wai Kwong Lo ... lighting artist (as Ken Lo)
[Melanie Lowe ... environment technical director: MPC Vancouver](#)
Tarin Lucas ... stereo animator: DDMG
[Robyn Luckham ... lead animator](#)
Francesco Lupo ... groom artist: MPC
Fredrick Lyn ... lighting td
Rasely Ma ... layout td: mpc
[Natalie MacDonald ... senior compositor: MPC](#)
[Melaina Mace ... digital matte painter: MPC](#)
Arman Mafi ... visual effects compositor
Brett Magnuson ... previsualization artist
[Angela Magrath ... techanim head of department](#)
Kevin Mah ... lead effects technical director: MPC

Tytus Majerski ... digital compositor
Suraj Makhija ... matchmove artist: MPC
Melik Malkasian ... previsualization artist
Zach Mandt ... digital environments: lead
Matthew Maners ... previsualization artist
Mitchell Marciales ... previsualization artist
Matt Marshall ... digital production administrator
Jeffrey Martin ... character effects technical director
Claude Martins ... pipeline supervisor
[Novaira Masood ... software engineer](#)
Javad Matoorian-Pour ... digital artist: MPC
[Dora Maud ... photographer: 4DMax](#)
Christopher Lucas Maw ... stereoscopic compositor
Matt McClurg ... postvisualization artist: The Third Floor
Oliver McCluskey ... visual effects artist
Jason McDonald ... previs animator: The Third Floor
[Brooke McGowan ... stereo compositor](#)
Jason McKeeman ... lead creature effects td: MPC Vancouver
[Clare McLaughlin ... visual effects production coordinator: MPC](#)
[Tracey McLean ... senior matte painter](#)
Chris McLeod ... visual effects coordinator
David McMahon ... mocap artist
Michael Melchiorre ... senior compositor
[Abigail Mendoza ... visual effects coordinator](#)
Juan Carlos Mendoza ... digital compositor
Marc Menneglier ... lighting technical director
Ian Menzies ... motion control supervisor
Aron Merritt ... capture technical director: Framestore
Jeremy Mesana ... lead animator
Mark Michaels ... Lead Compositor (MPC)
Marko Milicevic ... senior digital compositor: MPC
Natt Mintrasak ... pipeline technical director: Digital Domain
Alejandro Miranda Palombo ... digital compositor
Jambunatha Mn ... matchmove artist: The Moving Picture Company
Jonathan Molcan ... stereoscopic paint artist: prime focus
Stephen Molyneaux ... digital artist
Alex Moon ... previsualization artist
Daniel Moore ... visual effects data wrangler: MPC
[Hailey Moore ... texture artist](#)
[Sara Moore ... visual effects coordinator](#)
Hiroshi Mori ... previsualization artist
Bastien Mortelecque ... visual effects artist
Henrique Moser ... lead compositor: digital domain
Daniel Moy ... digital artist
Chris Mulcaster ... texture artist: MPC
[Sandra Murta ... layout/crowd artist: MPC](#)
Frances Muthaiah ... Matchmove Lead: MPC
Dileep Nadesan ... digital effects artist
Arslan Naqvi ... compositor
Tim Nassauer ... lighting artist: Digital Domain

Ben Neall ... lead texture artist: Digital Domain
[Charlotte Nelson](#) ... previsualization production manager (as Charlotte Adams)
Mark Nelson ... previsualization supervisor
Paul Nelson ... lead texture artist
Avadhut Nerurkar ... render wrangler/render support
Davy Nethercutt ... digital compositor
Elliot Newman ... head of assets: MPC
Marcelino Newquist ... previsualization artist
Antony Nguyen ... creature artist
Vinh Nguyen ... digital compositor
Dillan Nicholls ... digital compositor: MPC
Christopher Nichols ... lighting supervisor
Steve Nichols ... animation director: preproduction
[Tristan Nieto](#) ... stereoscopic compositor
Vinod Nitin ... modeling and texturing artist
Stephen Nixon ... effects department manager: MPC
James Noorani ... visual effects editor: mpc
Matthew Novak ... visual effects technical director: MPC
Barry O'Brien ... stereoscopic supervisor
[Meghan O'Brien](#) ... visual effects coordinator
Michael Hugh O'Donnell ... assistant visual effects editor
Andrew Ogawa ... animator: MPC
Arturo Orgaz Casado ... senior lighting/lookdev td
[Daniele Orsetti](#) ... digital artist
Marc Ostroff ... visual effects production accounting manager: DD
Nitheesh P.C. ... matchmove artist: The Moving Picture Company
Joan P.M. ... pipeline software developer: MPC
Sumit Pabbi ... senior effects technical director
Brian Pace ... previsualization artist
Manish Pachauri ... paint artist
Kelvin J. Padfield ... stereoscopic production manager
Sanjay Panchal ... senior lighting technical director
[Anna Panton](#) ... visual effects production manager: additional photography
Vincent Papaix ... lead digital compositor: MPC
[Nikolett Papp](#) ... compositor
Scott Paquin ... post-vis animator
[Puja Parikh](#) ... head of department matchmove: MPC
[Amy Paskow](#) ... matte painter
Diego Pastor Bartoli ... pre-viz matchmove artist
Joe Pavlo ... lead compositor
Dan Pearson ... assistant data wrangler
Tony Peck ... digital compositor: MPC
Kai Pedersen ... lighting technical director
Brian Peluso ... digital compositor
[Gina Pentassuglia](#) ... crowd technical director: MPC
Guy Penwill ... digital compositor
Daniel Perez ... stereo compositor
Patrick Perez ... digital animation
Ben Perrott ... lead compositor / visual effects artist
Joep Peters ... modeler: MPC

Kalle Peterson ... compositor
Dennis Petkov ... grooming technical director
Valentin Petrov ... matte painter
Dawrath Phoue ... roto/paint artist: Digital Domain
Joseph Vincent Pike ... digital compositing supervisor
Victor Pillet ... technical animator
[Francesco Pinto ... technical animator: MPC Vancouver](#)
[Gianluca Pizzaia ... environment TD](#)
Dan Platt ... Senior Facial Model Lead
Mairin Platt ... associate visual effects coordinator
[Stephanie Pocklington ... digital modeler / technical animator](#)
Kelly Port ... visual effects supervisor
Cornelius Porzig ... effects technical director: MPC
Kukal Prasanth ... lead roto animation: MPC
[Kristin Pratt ... layout td / vfx editor](#)
Chris Preston-Barnes ... Stereo production coordinator
Dale Pretorius ... environment technical director: MPC
Simon Priestman ... vfx elements crane technician
Yael Pritch ... researcher: Disney Research
Alexandre Prod'homme ... prep artist
Jean-Colas Prunier ... head of department: MPC
[Gabriela Pruszkowska ... visual effects](#)
James Purdy ... visual effects coordinator
Toni Pykäläniemi ... digital compositor: MPC
Tim Quarry ... previsualization artist
Benjamin Rabaste ... lighting technical director / lighting/look development technical director
[Sharina Radia ... digital producer: Reliance MediaWorks](#)
[Skye Radies ... visual effects coordinator: MPC](#)
Prashant Raj ... roto-paint artist
Francisco Ramirez ... visual effects editor: Digital Domain
Antonio Ramos ... Senior digital compositor: MPC
Ryan Ramsey ... stereo compositor: Legend 3 D
Thomas Ravi ... modelling & texturing artist
Gabor Reikort ... environment technical director: Moving Picture Company, Vancouver
[Kristian Rejek ... digital compositor: MPC](#)
Martin Reneleau ... lighting artist: Digital Domain
Thomas Reppen ... fx lead: Digital Domain
Daniel Rhein ... senior environment artist: MPC
Mauricio D. Ricaldi ... roto/paint artist
Michael Richardson ... stereoscopic coordinator
Dominic Ridley ... lead data wrangler
Benoit Rimet ... visual effects artist
Gary Roberts ... virtual production supervisor
[Samantha Rocca ... visual effects coordinator](#)
Matt Rock ... production support
[Rebecca Rogers Cecot ... previsualization artist](#)
[Andrea Rosa ... tech anim and cloth: MPC Vancouver](#)
Elliot Rosenstein ... character effects artist
Sandeep Roy ... matchmove & rotomation
Matthew A. Rubin ... visual effects production manager: US

Jean-Marc Rulier ... 3D scanning specialist: 4DMax
Brian Rust ... digital compositor
Alessandro Sabbioni ... visual effects artist
Dhumal Sagar ... digital compositor
Anjum Sakharkar ... modeller: MPC
[Ameey Sakpal ... paint artist](#)
Ronald Samson ... lighting technical director
Daniel Sandoval-Guillen ... lead compositor: legend3d
Miguel Santana ... compositor: MPC
Nick Sargent ... lead technical animator
Sathiyakumar ... matchmove artist
Jeremy Sawyer ... lead compositor: MPC
Patrick Scanlan ... previsualization artist
Federico Scarbini ... visual effects artist
Jeremy Schichtel ... motion capture technical director
Erik Schneider ... compositor: MPC
Hamish Schumacher ... compositing supervisor: MPC Vancouver
[Rebecca Scott ... visual effect production manager](#)
David Seager ... computer graphics supervisor: MPC
Jacopo Sebastiani ... previsualization artist
Jason Selfe ... senior compositor
[Maria Serrano ... previsualization artist](#)
Joseph Severn ... 3D scanning specialist: 4DMax
Rasoul Shafezadeh ... lead matte painter
Manesh Shafiei ... media systems: Digital Domain / systems support: Digital Domain
Rommel Shamoun ... compositor: Digital Domain
Swati Shamsundar Malu ... matchmove artist: The Moving Picture Company
Madhu Sharan ... matchmove artist: MPC
Rahul Sharma ... digital artist: MPC
Kerry Shea ... pre-visualization producer
Craig Sheppard ... vfx editor
[Swain Shiv ... visual effects artist](#)
Joseph Silva ... visual effects artist: Digital Domain
Mads Simonsen ... previs artist: The Third Floor Inc.
Danny Singh ... visual effects editor
Maciej Skoluba ... compositor
[Stephan Skorepa ... lighting artist: Digital Domain](#)
Klaus Skovbo ... visual effects artist
Matthew Smart ... previs artist
[Katherine Smith ... visual effects producer: MPC](#)
Maxwell Smith ... pre-viz matchmove artist
Rupert Smith ... visual effects production manager
Steve Smith ... roto artist: The Senate VFX
Arvind Sond ... lead visual effects artist
Cameron Sonerson ... lead layout artist
Alexander Sorkine-Hornung ... senior researcher: Disney Research
Clint Spillers ... associate production manager: Digital Domain
Himanshu Srivastava ... Modeling and Texturing Artist: MPC
Igor Staritsin ... matte painter: MPC
Chris Stefiuk ... visual effects artist

Valentin Struklec ... compositor: MPC Vancouver
Elwaleed Suliman ... previz artist
Justin Summers ... previsualization artist
Robert W. Sumner ... senior researcher: Disney Research
[Connie Sung ... visual effects production assistant](#)
Quentin Sur ... layout td
Richard Surridge ... lighting td
Stefan Susemihl ... digital compositor
Yegor Swarovski ... visual effects artist
Marc Taganas ... lead roto/prep artist: MPC
Kazuki Takahashi ... shader
[Lori Talley ... digital coordinator: Digital Domain](#)
Shashank Tandle ... roto artist
Dann Tarmy ... lead lighting technical director: MPC
[Biljana Temelkova ... paint artist](#)
Olivier Thibaut ... senior software developer: MPC
Brian Thomason ... stereo compositor
[Ashley Tilley ... visual effects artist](#)
Dan Tindell ... previsualization artist
David Tonnesen ... visual effects
Hardik Trivedi ... machmove artist
My Linh Truong ... digital coordinator: Digital Domain
Marco Tudini ... digital compositor
James Turner ... vfx coordinator: MPC
Trevor Tuttle ... previsualization artist
Dhruv Uppal ... stereoscopic compositor: prime focus
Johan Vagstedt ... digital artist
Adam Valdez ... vfx supervisor: MPC
Jonny Vale ... visual effects marketing
Arnaud Valette ... lead texture artist: mpc
[Leigh van der Byl ... texture painter: MPC](#)
Jozef van Eenbergen ... software developer: MPC
Bil Van Ness ... character animator: Digital Domain
Mohit Varde ... stereo compositor/elements QC artist: Prime Focus
Ville-Matti Vasama ... effects technical director: MPC
Vasantharajan.g.d ... matchmove Artist: MPC
[Saphir Vendroux ... matte painter: MPC](#)
[Carey Villegas ... senior visual effects supervisor](#)
Ruben Villoria ... fx td
[Italia Vincent ... visual effects artist \(visual effects\)](#)
Nitin Vinod ... modeler and texture artist
Mahadevan Vishal ... modeling and texturing artist
Sachin Vishwas ... digital compositor
Matthew Voynovich ... associate production manager: digital domain
Thomas Dane Wagener ... stereo vfx coordinator: Digital Domain
Paul M. Wagner ... visual effects editor
Sagar Wakankar ... paint/prep artist: mpc
Luke Wakeford ... digital modeler
[Maggie Walby ... vfx stereo coordinator: Prime Focus](#)
Eric Walls ... previsualization artist

[April Warren ... virtual production lab supervisor](#)
 Joshua Wassung ... previsualization artist
 David Weinstein ... previsualization co-supervisor
 Julian Weiss ... digital compositor: MPC
[Diana Marie Wells ... compositor](#)
[Holly Wenger ... previsualization artist](#)
 Jason Wheatley ... visual effects editor
 Toby White ... digital production manager: Walt Disney Pictures
[Chelsea Whittet ... character fx artist](#)
 Shane Christopher Wicklund ... digital compositor: The Moving Picture Company
 Guy Wiedmann ... assistant visual effects editor
[Monique Williams ... digital matte painter](#)
[Sarah Williamson ... visual effects production assistant: MPC](#)
[Becki Wilson ... crowd td](#)
 Chris Wilson ... 3D lighting artist: MPC
 Wade Wilson ... senior creature effects technical director: MPC
 Matthias Wittmann ... facial animation supervisor: Digital Domain
 Pornthep Wongkitigumjorn ... lighting & look development technical director: MPC
 Andrew Wood ... visual effects
 Rory Woodford ... groom artist: MPC
 Mike Woodhead ... lead data wrangler: second unit
 Harry Woollacott ... stereoscopic vfx coordinator: Prime Focus
 Tzuen Wu ... senior digital compositor: MPC
 Sheen Wei Yap ... lighting td: MPC
[Asuha Yasuda ... matte painter](#)
 Teh-wei Yeh ... lighting technical director: Digital Domain
 Teru Yoshida ... character look development artist / digital artist
 Anthony Zalinka ... effects artist: Digital Domain
[Alyssa Zarate ... digital matte painter](#)
 Joffrey Zeitouni ... previsualization artist
 David Zeng ... visual effects artist
[Gwen Zhang ... compositor: Digital Domain](#)
 Alan Zheng ... technical animator: MPC Vancouver
 Xin Zhou ... senior matte painter: MPC
 Henning Zimmer ... researcher: Disney Research
 Nicholas Zissimos ... compositor
 Tim Christensen ... stereoscopic compositor (uncredited)
 Sirak Ghebremusse ... render wrangler: Digital Domain (uncredited)
 Brooks Gordon ... pipeline technical director (uncredited)
 Jonathan Harden ... software developer (uncredited)
 Oded Rosenblum ... systems coordinator: Digital Domain (uncredited)
[Karen N. Sickles ... studio production manager: Digital Domain \(uncredited\)](#)

Stunts

[Nina Armstrong ... stunts](#)
 Lloyd Bass ... stunts
[Rachelle Beinart ... stunt double: Young Maleficent](#)
[Nellie Burroughes ... stunt double: Angelina Jolie](#)
 Andy Butcher ... stunt performer

[Annabel Canaven ... utility stunts](#)

Nick Chopping ... stunt performer

Stuart Clark ... stunt performer

Jonathan Cohen ... stunts

David Collom ... stunt performer

Rob Cooper ... stunts

James Cox ... stunt performer

Jason Curle ... stunt performer

Nicholas Daines ... stunt performer

Aldonio Danny Freitas ... stunts

Will Dent ... stunt performer: horses

Levan Doran ... stunt performer

Dan Euston ... stunt performer

Bradley Farmer ... stunts

Pete Ford ... stunt performer

[Clare Glass ... stunt department coordinator](#)

Oliver Gough ... stunt performer

David R. Grant ... stunt performer

Richard Hansen ... stunts

Bobby Holland Hanton ... stunt performer

Elliot Hawkes ... stunt performer

Paul Howell ... stunt performer

[Eunice Huthart ... stunt coordinator](#)

Cristian Knight ... stunt performer

[Sarah Lochlan ... stunt performer](#)

Paul Lowe ... stunts

Marc Mailley ... stunt rigger

Chris Manger ... stunt horse rider

Nick McKinless ... stunt performer

Erol Mehmet ... stunt performer

Andy Merchant ... stunt performer

Casey Michaels ... stunt performer

Rory Mulroe ... stunt performer

[Bonnie Parker ... stunt double: Angelina Jolie](#)

James Pavey ... stunt performer

Rob Pavey ... stunts

Ian Pead ... stunt performer

Justin Pearson ... stunt performer

Douglas Robson ... stunt performer

Olly Rowland ... riding double: Liam McKenna

Marcus Shakesheff ... stunt performer

Shane Steyn ... stunt performer

Ryan Stuart ... stunt performer

Roy Taylor ... stunt performer

Arran Topham ... stunt performer

Andy Wareham ... stunt performer

Calvin Warrington-Heasman ... stunt performer

Marlow Warrington-Mattei ... stunt performer

Reg Wayment ... stunt performer

Simon Whyman ... stunts

Martin Wilde ... stunt double: Sharlto Copley / stunts
William Willoughby ... stunt performer
[Annabel Elizabeth Wood ... stunt performer](#)
Steen Young ... stunt performer

Camera and Electrical Department

Ben Adefarasin ... second assistant camera
David Armstrong ... grip
[Natasha Back ... second assistant camera: second unit](#)
Alex Bender ... b camera second assistant: second unit
Ashley Bond ... "a" camera focus puller: additional photography
Stephan Bookas ... digital imaging technician
Steve Brooke Smith ... camera operator: motion capture unit
Emmet Cahill ... additional grip / best boy grip: additional photography
Luke Cairns ... central loader: second unit
Dan Carling ... digital imaging technician: second unit
Chris Cavanagh ... additional video assistant
Dominique Cheung ... camera trainee
Chris Clarke ... additional first assistant camera: 2nd unit
Frank Connor ... still photographer
C.A. Cooper ... video trainee
Michael Coulter ... cinematographer: additional photography
[Cristina Cretu ... video assist: additional photography](#)
Cameron Davidson ... video assistant
[Katerina Diakoyanni ... camera trainee: second unit](#)
Joe Dibble ... digital imaging technician trainee
Adam Dorney ... second assistant camera
Rob Dowling ... daily electrician
Graham Driscoll ... desk operator
Lee Eldred ... best boy: second unit
Fabio Ferrantini ... digital imaging technician: second unit
Francesco Ferrari ... second assistant camera: second unit
Peter Field ... camera operator: "a" camera, second unit
Conor Finlay ... lighting technician
Alex Finlayson ... camera trainee: dailies
Jack Flemming ... grip: "b" camera
John Flemming ... key grip
[Jaime Fletcher ... desk operator: second unit \(as Jamie Fletcher\)](#)
Ben Foat ... second assistant camera: dailies
[Claire Louise Fraser ... video assistant: dailies](#)
Dave Freeth ... libra technician
Harry Gamble ... camera trainee: dailies
Ingo Gardner ... balloon light technician
James J. Gilson ... gaffer
Lee Godfrey ... grip dailies
Alan Grayley ... electrician: second unit
Kenny Groom ... first assistant camera
Alan Hall ... second assistant camera
[Jamie Harcourt ... camera operator splinter unit dailies](#)

Louise Harris ... camera trainee: dailies
Dan Hartley ... video playback operator
Laura Jean Healey ... phantom download technician: additional photography
Gareth Hughes ... camera operator: motion capture
Stuart Hurst ... electrical engineer
Gabriel Hyman ... daily second assistant camera: second unit
Tony Jackson ... camera operator: "b" camera / steadicam operator
Rick James ... digital imaging technician assistant
Andrew Jones ... second assistant camera: second unit
Ben Jones ... camera trainee: splinter unit
Nye Jones ... digital imaging technician: splinter unit
Callum Just ... digital imaging technician: second unit
Nick Kenealy ... hd video assist operator: splinter unit
Alistair King ... camera trainee: second unit, dailies
Jamie Knight ... gaffer: additional unit
Alison Lai ... second assistant camera: second unit, dailies
Paul Legall ... supertechno crane technician
Oliver Loncraine ... camera operator: "b" camera, second unit
Brad Maloney ... libra technician
Rod Marley ... first assistant camera: splinter unit
Tobias Marshall ... additional second assistant camera: second unit
John Marzano ... aerial director of photography
Ray Meere ... second assistant camera: "a" camera
Michael-Daniel-King ... lighting technician
Stewart Monteith ... best boy
Aaron Montgomery ... standby electrical rigger
Dean Morrish ... second assistant camera: second unit
Julian Morson ... steadicam operator: second unit
Stephen Murphy ... vfx camera operator
Jonathan Muschamp ... camera trainee: additional photography
Luke Myslowski ... grip
Peter Myslowski ... key grip: splinter unit
Robert Palmer ... first assistant camera: second unit
David Penfold ... first assistant camera
Steve Petrie ... video assistant
Roland C. Phillips ... second assistant camera: splinter unit
Ronnie Phillips ... rigging gaffer
Toby Plaskitt ... russian arm operator
Jack Powell ... lighting technician
Jonathan Prime ... still photographer: second unit
Miles Proudfoot ... first assistant camera (dailies)
Elliot Purvis ... central loader: main unit
Dominic Rau ... video assist operator
James Ray-Leary ... grip
Nic River ... assistant camera
Gary Romaine ... grip (second unit)
George Rumsey ... assistant digital imaging technician: second unit
Richard B. Shean ... video playback assistant
Adam Shell ... digital imaging technician: visual effects unit
Martin Smith ... gaffer: second unit

Morgan Spencer ... second assistant camera: dailies
Stefan Stankowski ... camera operator
Tom Stansfield ... grip trainee: additional photography
Fraser Taggart ... director of photography: second unit
Peter Talbot ... director of photography: splinter unit
Alex Teale ... second assistant camera: dailies
Dean Thompson ... first assistant camera: second unit
Mustafa Tyebkhan ... digital imaging technician: splinter unit
Gareth Viner ... libra technician
Jon Webb ... focus puller (as Jonathan Webb)
Paul Wheeldon ... assistant camera
Nathan Wiley ... videographer
Glyn Williams ... first assistant camera: aerial unit (as J. Glyn Williams)
Neil Gray ... dailies lab technician: pickup unit (uncredited)
[Sophie Somerville ... clapper loader: b unit \(uncredited\)](#)
Ian Speed ... libra technician (uncredited)

Animation Department

Stewart Alves ... animator
[Liz Bernard ... animator: Digital Domain](#)
Dan Blacker ... animator
Amaury Coljon ... animator
Brecht Debaene ... animator
Robert Diaz ... animator: previs artist
Brendan Fagan ... animator
Rex Fang ... animator
Andrew J. Farrell ... animator
Svein Ferkingstad ... animator
Tom K. Gurney ... animator
Ken Satchel King ... senior animator
Ben Krolick ... animator
Kevin Labanowich ... senior animator
[Janek Lender ... layout artist: MPC](#)
Ted Lister ... animator
Lee McNair ... animator
Pericles Michielin ... senior character animator: Digital Domain
Andrew Ogawa ... animator
Thibault Pansiot ... animator
Scott Paquin ... pre-visualization animator / previs animator
Jee Young Park ... senior animator
Brett Rutland ... animator: Digital Domain
[Kimberly Sanchez ... animator](#)
Roy Sato ... animator
[Amy Sendon ... animator](#)
Adam Slater ... animator (MPC)
[Frankie Stellato ... lead animator](#)
Elwaleed Suliman ... character animator
[Biljana Temelkova ... paint artist](#)
[Blaine Toderian ... animator](#)

Vincent Truitner ... animator
Keith Patrick Turner ... animator
Oskar Urretabizkaia ... character animator
Mark Wong ... animator
Paul Wood ... senior character animator
Bryan Wynia ... character designer

Casting Department

Sian Angharad Anthony ... casting assistant: additional photography
Emily Brockmann ... casting assistant: additional photography
Holly Dorff ... adr voice casting
Terri Douglas ... adr voice casting
Ruth Key ... casting assistant
Olivia Scott-Webb ... casting assistant

Costume and Wardrobe Department

Manuel Albarran ... leather specialist to Angelina Jolie
Stella Atkinson ... costume assistant
Russell Barnett ... key costumer
Nicola Belton ... costume breakdown artist
Jane Bogunovic ... costume maker
Sonia Booth ... costume daily
Sabrina Calley ... costumer to Angelina Jolie
Melanie Carter ... costume cutter
Felicity Christiaans ... costume maker
Helen Christie ... jewellery maker
Estelle Cleary ... costume maker
Jane Clive ... associate costume designer
Yolanda Collins ... costume department trainee
Naomi Critcher ... head jewellery maker
David Crossman ... costume supervisor
Holly Dobson ... jewellery maker
Peter Edmonds ... costume assistant
Marianne Elgaard-Bendtsen ... costume prop maker
Ian Foweraker ... costume standby: re-shoots
Oliver Garcia ... assistant costume designer
Steve Gell ... head textile artist
Perry Goyen ... set costumer
Claire Hardaker ... costume buyer
Wesley Harland ... costume props
Esther Himer ... costume maker
Helen Jerome ... costume assistant
Ian Jones ... costume props
Vivienne Jones ... assistant costume designer / costume buyer
Jane Law ... costumes
Emma Lloyd ... costume maker
Susan MacKenzie ... milliner
Kay Manasseh ... costume buyer

Heidi McQueen-Prentice ... costume assistant
Vikki Medhurst ... costume maker
Calandra Meredith ... key costumer
Maja Meschede ... assistant costume designer
Liv Murton ... textile artist
Clo Neary ... costume trainee
John Norster ... associate costume designer
Gemma Rasmussen ... costume maker
Sarah Rose ... wardrobe jewellery maker and leather worker
Jessica Scott-Reed ... textile artist
Rebecca Sellors ... costume maker
Justin Smith ... milliner : to Angelina Jolie
Joan Staley ... costume cutter
Rupert Steggle ... costume assistant / stunt wardrobe
William Steggle ... wardrobe master
Trethanna Trevarthen ... costume maker
Nat Van Halle ... stunt costumer
Chan Chi Wan ... costume maker
Tanya Aanderaa ... costume maker (uncredited)
Avedian Lora ... workshop seamstress (uncredited)

Editorial Department

Judith Babcock ... technical supervisor dailies
Joseph C. Bond IV ... first assistant editor
Dhirendra Chhatpar ... stereoscopic editor
Sara Coppola ... editorial department
Elizabeth Czyzewski ... assistant editor
Tom Davis ... assistant editor
Harikrishna Dubey ... stereoscopic editor
Nathaniel G. Fuller ... assistant editor
Neil Harrison ... digital intermediate systems administrator
Elodie Ichter ... associate colorist
Katie Jordan ... digital intermediate color assist
Christine Kim ... assistant editor
Yvan Lucas ... digital film colorist
Neelkanth Mapara ... on-line editor
Jamie Payne ... digital lab technician
Jeremy Richardson ... apprentice editor
Rosalie A. Staley ... digital intermediate associate producer
Girish Takle ... dailies editor
Sean Thompson ... first assistant editor
Lisa Tutunjian ... digital intermediate editor
Stephen Yao ... post-production coordinator

Music Department

Jeff Atmajian ... orchestrator
Peter Bateman ... orchestrator
Jane Antonia Cornish ... orchestrator

Chris Cozens ... auricle control systems
Thomas S. Drescher ... music editor
Mark Graham ... head of music preparation
[Isobel Griffiths ... orchestral contractor](#)
Lewis Jones ... pro tools recordist
Jon Kull ... orchestrator
Shawn Murphy ... scoring mixer
Ben Parry ... choir director
John Ashton Thomas ... orchestrator
[Sunna Wehrmeijer ... synth programming](#)

Transportation Department

Darren Aitchison ... driver
Paul Allen ... directors driver
Hassan Blal ... driver: Miss Elle Fanning
Roy Clarke ... assistant transportation captain
Malcolm Cooper ... camera truck driver
Simon Davis ... unit driver
Hendrik De Jonker ... driver: construction truck
Simon Essery ... facilities assistant
Darren Fenny ... production driver
Gerry Gore ... transportation captain
Paul Howitt ... facilities manager
Simon Jones ... support driver
Marc Kelly ... unit driver
Shahin Moatazed' Keyvany ... unit driver
Stephen Lawrence ... unit driver
Pete Newman ... unit driver: additional photography
Brendan O'Gorman ... driver
Stephen Pike ... 2nd hod facilities
Terry Pritchard ... unit driver

Other crew

Caridad Angus ... stand-in: Angelina Jolie
Simon Atherton ... master armorer
Jules Baker-Smith ... executive assistant to director
[Stephanie Bamberg ... production coordinator: additional photography](#)
[Holly Bates ... construction accountant](#)
[Tristan Battersby ... production assistant](#)
[Jo Beckett ... script supervisor](#)
Joe Beckwith ... first assistant accountant
Matt Bensley ... additional set pa
[Barbara Berkery ... dialogue coach](#)
[Kate Bone ... assistant production coordinator](#)
Duncan Broadfoot ... assistant location manager
[Elspeth Brodie ... dialogue coach](#)
Billy Budd ... military trainer
[Valeria Bullo ... assistant production coordinator: second unit](#)

Dougal Cadiou ... first assistant accountant
Rob Campbell-Bell ... unit manager
Joe Carhart ... digital assets coordinator: The Walt Disney Studios
Jayme Carr ... asst to mr. roth
Jami Chan ... production coordinator
Catherine Charlton ... dialogue coach: miss jolie
Paula Chidgey ... cashier
Claudia Cimmino ... travel and accommodation coordinator
Luke Clare ... production assistant
Tommaso Colognese ... cast assistant
Louis Cooper Robinson ... location marshall: dailies
Tylie Cox ... travel and accommodation coordinator: additional photography
Roxanne Cuenca ... assistant script supervisor: additional photography
Patrick Cullen ... military trainer
Bill Darby ... supervising location manager
Teresa Darby ... location manager
Michelle Davis ... director & writers assistant: additional photography / key production assistant
Sam Dent ... horse master
Diana Dill ... script supervisor: splinter unit
Glenn Diot ... assistant production coordinator
Eleanor Downey ... assistant unit manager
Charlotte Draper ... cast assistant
Angus Ellis ... environmental supervisor
Charlie Elson ... production assistant
Mike Facherty ... Body double: King Henry
D.R. Farquharson ... project manager (Deluxe Digital Cinema)
Amanda Fernie ... assistant accountant
Ben Firminger ... key location assistant
Lucia Foster Found ... aerial operations coordinator
Natasha Fournel ... set production assistant: additional photography
Sandra Frieze ... dialogue coach: Miss Fanning
Laura Gary ... studio teacher / studio teacher: Elle Fanning
Kerry Gissing ... facilities assistant
Angela Godfrey ... assistant script supervisor: additional photography
Emma Gunnery ... production assistant
Rob Harris ... unit publicist
Alan Hausmann ... armourer
Samson Haveland ... assistant unit manager (as Sam Haveland)
Victoria Hawden ... script co-ordinator
Harry Hewitt ... floor runner: dailies
Daniel Hillary ... location runner
Jon Hills ... key location assistant
Paula Hind ... transport office coordinator
Katie Hodgkin ... additional set pa
Turner Hodsoll ... location marshall: dailies
Paul Hornsby ... military advisor
Jason Horwood ... stand-in: Sharlto Copley & Sam Riley
Marianne Huet ... assistant script supervisor
Jack Ivins ... set production assistant: second unit
Chaz Johnson ... set production assistant

Dan Johnson ... set armorer
Steven Johnson ... production assistant
[Catherine Jones ... assistant: armorer](#)
Lee Edward Jones ... double: young stefan
Eman Kazemi ... set production assistant
Alex Kerr ... assistant accountant
[Nessa King ... payroll accountant: additional photography](#)
[Catherine Laine ... body double / stand-in](#)
Charles Larcombe ... account assistant
Michael Lewis ... production controller
Craig Luck ... unit production assistant
[Nadiya Luthra ... assistant: Cedric Nicolas-Troyan](#)
[Emma Mallett ... production coordinator: additional photography](#)
Chor Man ... production assistant
[Cristina Manlises ... assistant script supervisor: second unit](#)
Richard Manlove ... stand-in
Michael Mann ... assistant to executive producer
[Michela Marini ... set production assistant: second unit](#)
[Phoebe Vale Markham ... set production assistant](#)
Garry Marriott ... medic additional photography
Mark Martin ... production assistant
Lawrence Mason ... production assistant: additional photography
[Becky Maxwell ... production accountant: reshoots](#)
Tariq Mirza ... legal services: production
Ross Monaghan ... unit manager (additional photography)
Andy New ... accounting assistant
Darren O'Connell ... key set production assistant: additional photography
Alfie Oldman ... additional runner
Nick Page ... set production assistant
Mark Payne ... horse rider
Santiago Placer ... location assistant
David Powell ... locations runner
[Lindsey Powell ... location coordinator](#)
[Amy Quelch ... additional set production assistant](#)
Norman Campbell Rees ... stand-in
Jason Rickwood ... floor runner: dailies
Ed Ripley ... set runner: additional photography
[Linda Jayne Roberts ... medic: dailies](#)
Richard Rogan ... production secretary
Sam Rook ... set production assistant
[Tamlyn Samuels ... production assistant: additional photography](#)
[Becky Sands ... catering production assistant](#)
[Helen Searle ... second payroll accountant](#)
Edward Squires ... production secretary
Alistair Steele ... accounts trainee: additional photography
Andy Stephens ... aerial operations manager
Roy Stratford ... workshop armourer
[Celeste Talaszek ... production accountant](#)
[Katharine Tidy ... home economist \(as Katherine Tidy\)](#)
[Susana Torres ... assistant: Mr. Crane](#)

Dmitri Vigneswaren ... assistant to director
David Ware ... production assistant
Dominic Weisz ... armoury modelmaker
Carrick Welsh ... unit assistant
[Kimberley White ... location assistant](#)
Richard Wild ... weather consultant
Tim Wildgoose ... armoury modelmaker
[Charlotte Williams ... picture double: Young Maleficent](#)
[Caroline Wilson ... armoury coordinator](#)
[Rebecca Wolf ... payroll accountant](#)
Marc Wolff ... aerial coordinator
[Lorena Wright ... set production assistant: reshoots](#)
David Zealey ... VFX Element Unit Production Coordinator
Dominic Meyrick-Brook ... horse tack trainee (uncredited)
[Aimee Macpherson ... pre-production assistant: Mr Stromberg \(uncredited\)](#)
Nick Massey ... siege weapons specialist (uncredited)
Jasmin Moradian ... script coordinator: prep (uncredited)
Chiky Serrano ... miscellaneous crew (uncredited)
Derek Warman ... fire officer (uncredited)